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# Jazz Fest 2009

Lee Konitz
Jim Walker
Dave Samuels
Pat La Barbera
Davide Logiri Trio
Open World Ensemble
Army Blues



University of Louisville
School of Music
Jamey Aebersold
Jazz Studies Program

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## A MESSAGE FROM DR. CHRISTOPHER DOANE,
*Dean, School of Music*

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest 2009. The Jamey Aebersold Jazz Studies Program faculty has organized a wonderful array of concerts that will bring the eyes and ears of the Louisville community to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The lineup of events and artists appearing during this special series of concerts is truly remarkable. The School is especially pleased to welcome back to Louisville our UofL alumnus, the celebrated flutist James Walker, as well as our other special guest artists Pat La Barbera, Dave Samuels, the Davide Logiri Trio, the Army Blues, and 2009 NEA Jazz Master honoree Lee Konitz. We also want to welcome the 2009 Open World Jazz Combo from Russia and acknowledge the special support we receive from the Open World Leadership Center of the Library of Congress and the National Endowment for the Arts that makes their appearance in Louisville possible. Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Week through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

All our performers and teachers this year join a long list of previous Jazz Week artists who make up a veritable "who's who" in the contemporary jazz world. We're proud to offer Jazz Fest as one of the major annual events in the musical life of the University and our community, recognizing the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville.

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**Jim Connerley,** Lecturer - Piano

**Chris Fitzgerald,** Lecturer - Jazz Theory, Jazz Class Piano, Combo

**John La Barbera,** Professor - Jazz Ensemble I, Trumpet,
Music Industry, Jazz Arranging/Composition, Computers in Music

**Jason Tiemann,** Lecturer - Drum Set

**Gerald Tolson,** Associate Professor - Jazz Ensemble II,
Jazz History, Jazz Methods, Jazz Styles, Combo

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**Tyrone Wheeler,** Lecturer - Bass, Combo

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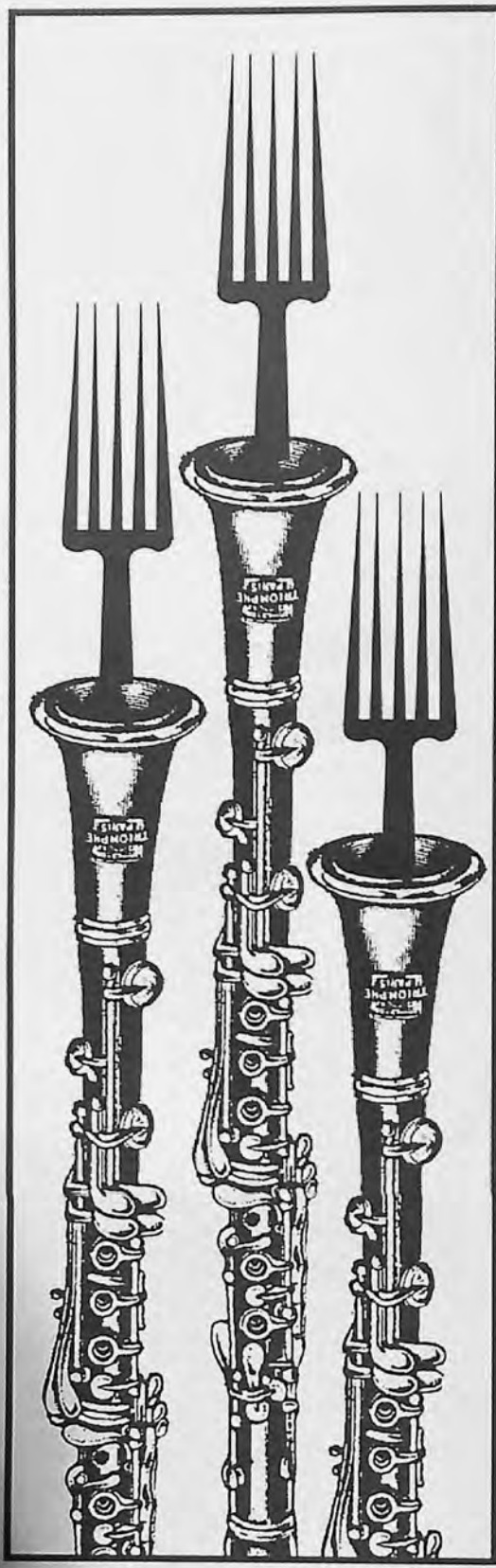
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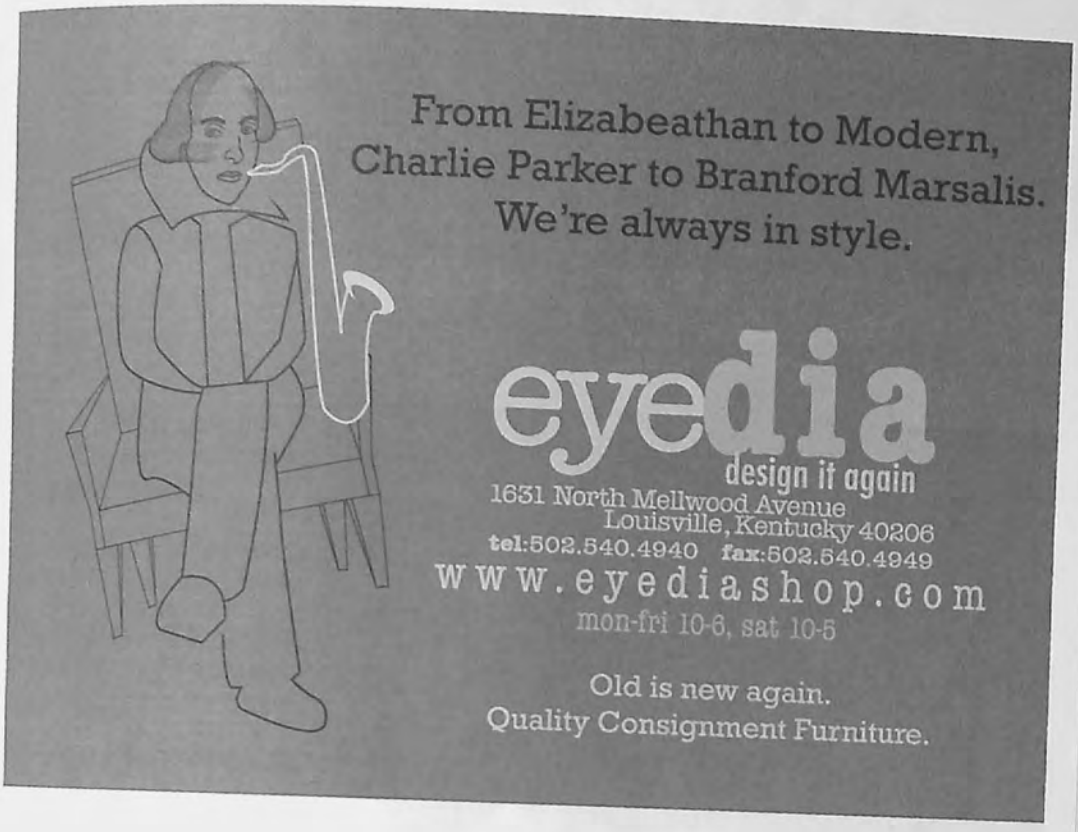


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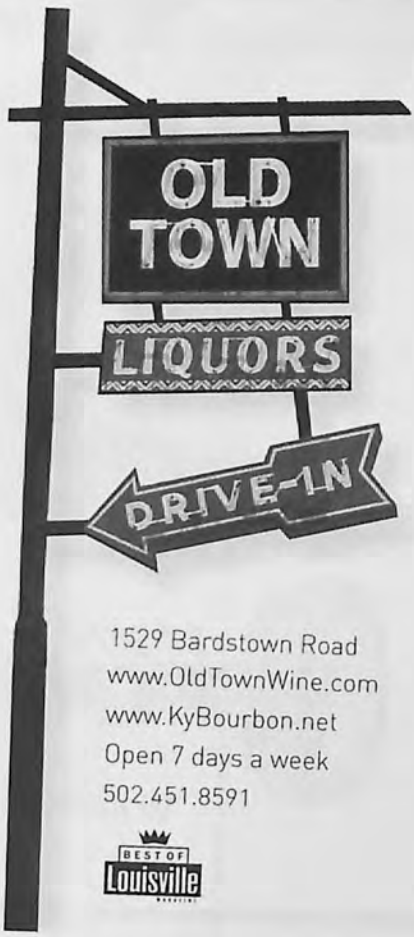
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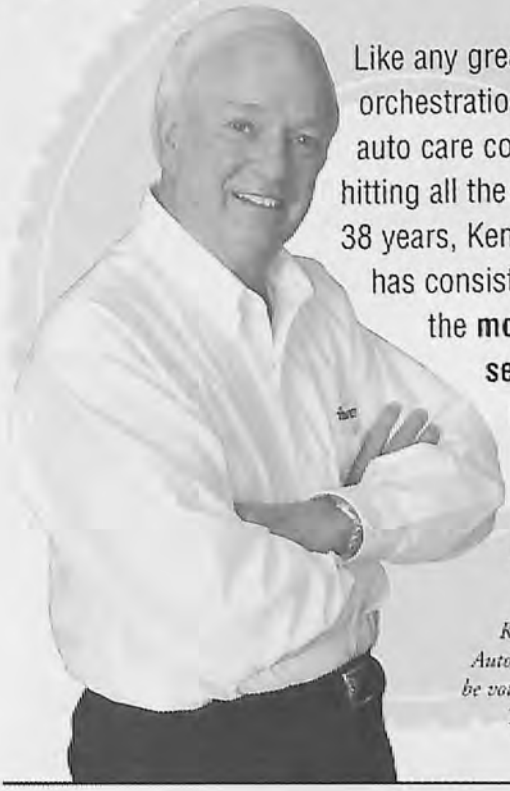




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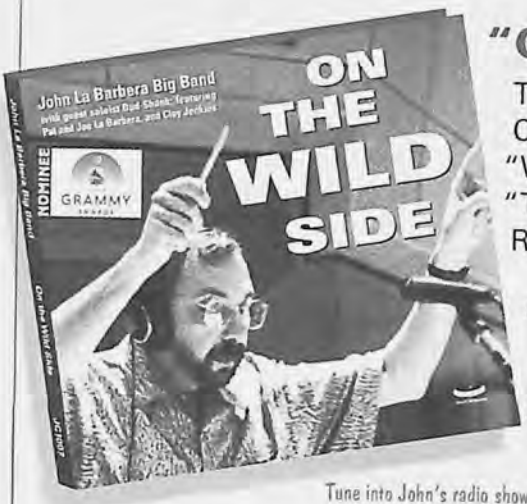
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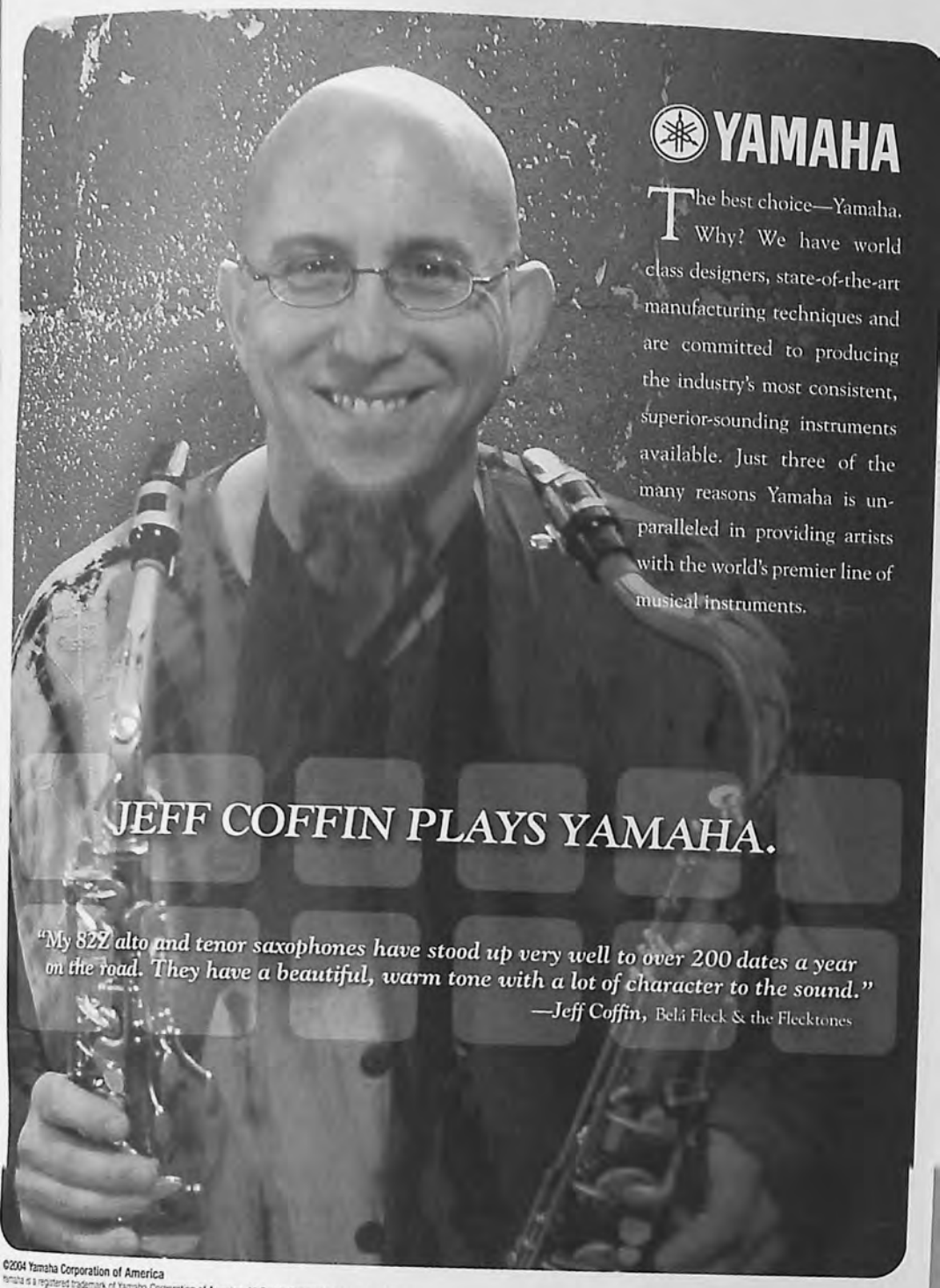
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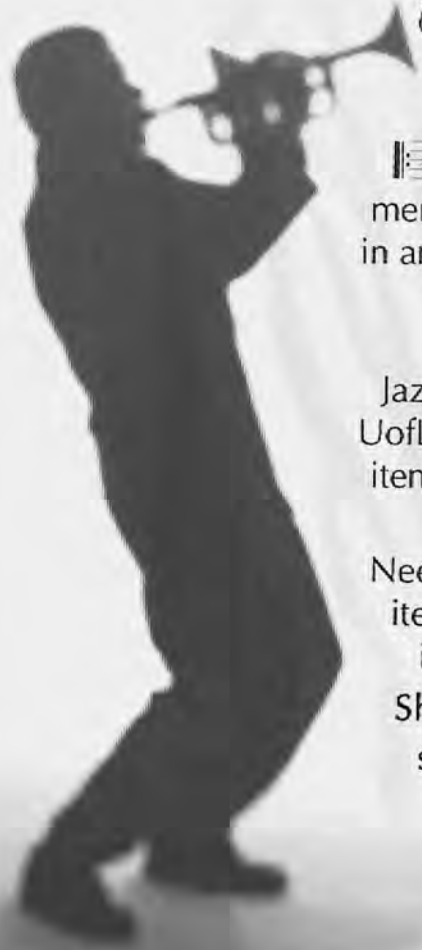


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## Leeds / UofL Connection (England / USA)

Performers to be announced.

## Davide Logiri Jazz Trio (Italy)

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Doug Elmore – bass
Terry O'Mahoney – drums

## Open World Jazz Ensemble (Russia)

| | |
|---|---|
| Yulia Malikava – trumpet | Moscow |
| Timur Nekrasov – saxophone | Aktau, Kazakhstan |
| Pavel Egorov – piano | Kamensk, Shakhtinsky |
| Denis Shushkov – bass | Severodvinsk |
| Akeksandr Kullov – drums | Penza |

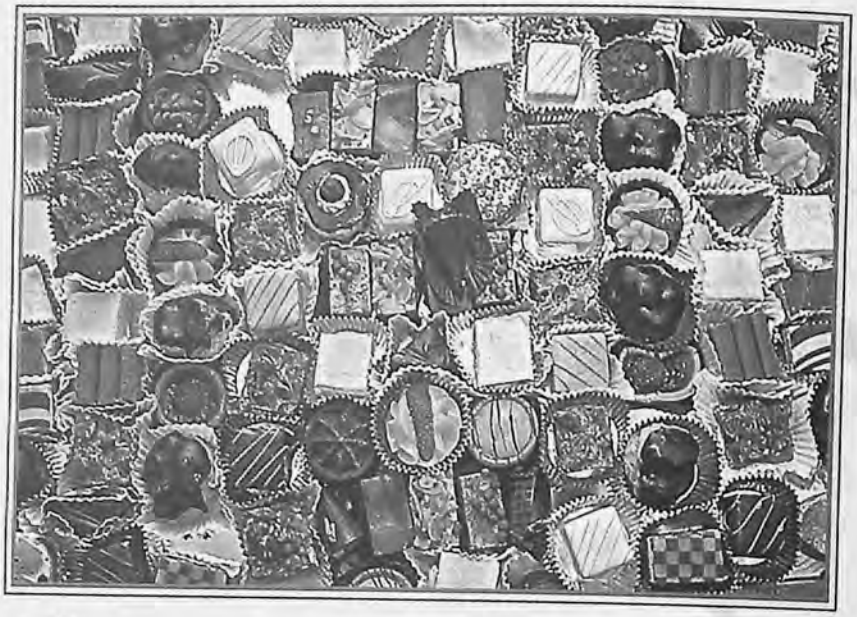
Leeds / UofL Connection is sponsored by: **Sister Cities of Louisville**

Mr. Logiri's appearance is sponsored by: **The Louisville Jazz Society**

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# JAZZ FEST – Adjudicator's Night

Thursday, February 26, 2009
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Jim Carroll – alto saxophone
Tim Coffman – trombone
Sean Parsons – piano
Terry O'Mahoney – drums

Jazz Ensemble II – Jerry Tolson, director
Anderson Pessoa, graduate assistant
(for Jazz Ensemble personnel, see page 60)

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Tim Coffman's appearance has been made possible through a grant from Conn-Selmer, Inc. **Mel Owen** Music is the participating Conn-Selmer dealer.

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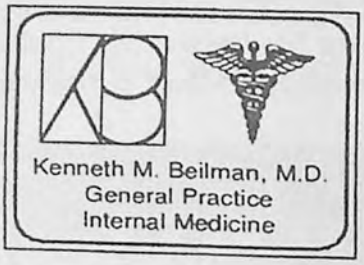
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# JAZZ FEST – Jazz Masters Concert with Lee Konitz – alto saxophone

Friday, February 27, 2009
Margaret Comstock Concert Hall

| | |
|---|---|
| 9:00 – Noon | Jazz Ensembles / Combos - free |
| 12:30 – 1:45 | **Lee Konitz** – Clinic - free |
| 2:00 – 5:00 | Jazz Ensembles / Combos - free |
| 5:30 – 7:00 | **Jamey Aebersold** – Jazz Improvisation Clinic – free |
| 7:45 | Pre-Concert performance by selected participant ensemble |
| 8:00 | Featured concert - $15 / $5 |

**Lee Konitz – alto saxophone**
**Faculty Jazz Combo**
Craig Wagner – guitar
Chris Fitzgerald – bass
Jason Tiemann - drums
**Jazz Ensemble I** – John La Barbera, director
(for Jazz Ensemble personnel, see page 60)

Mr. Konitz is sponsored by: **Dr. Kenneth Beilman**

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# JAZZ FEST
## with **Jim Walker** – Flute

Saturday, February 28, 2009
Margaret Comstock Concert Hall

9:00 – 11:00 Jazz Ensembles / Combos – free

11:00 – Noon Clinics – free
Jim Carroll – saxophone
Tim Coffman – trombone
Craig Wagner – guitar
Terry O'Mahoney – drums
Ansyn Banks – trumpet
Sean Parsons – piano
Chris Fitzgerald – bass

12:30 – 1:45 **Jim Walker** – Clinic - free

2:00 – 5:00 Jazz Ensembles / Combos - free

5:30 – 7:00 **Jamey Aebersold** – Jazz Improvisation Clinic – free

7:45 Pre-Concert performance by selected participant ensemble

8:00 Featured concert - $15 / $5

**Jim Walker** – flute
**Faculty Jazz Combo** –
Tyrone Wheeler – bass
Jim Connerley – piano
Jason Tiemann – drums
**Jazz Ensemble I** – John La Barbera, director
**University Orchestra** – Kimchere Lloyd, director
(for Jazz Ensemble personnel, see page 60
for Orchestra personnel, see page 59)

UofL Jazz Studies 'All Star' Award presentation

Jim Walker is a Yamaha Performing Artist. His appearance is partially sponsored by the **Yamaha Corporation - Band & Orchestra Division.**

Mr. Walker is sponsored by:
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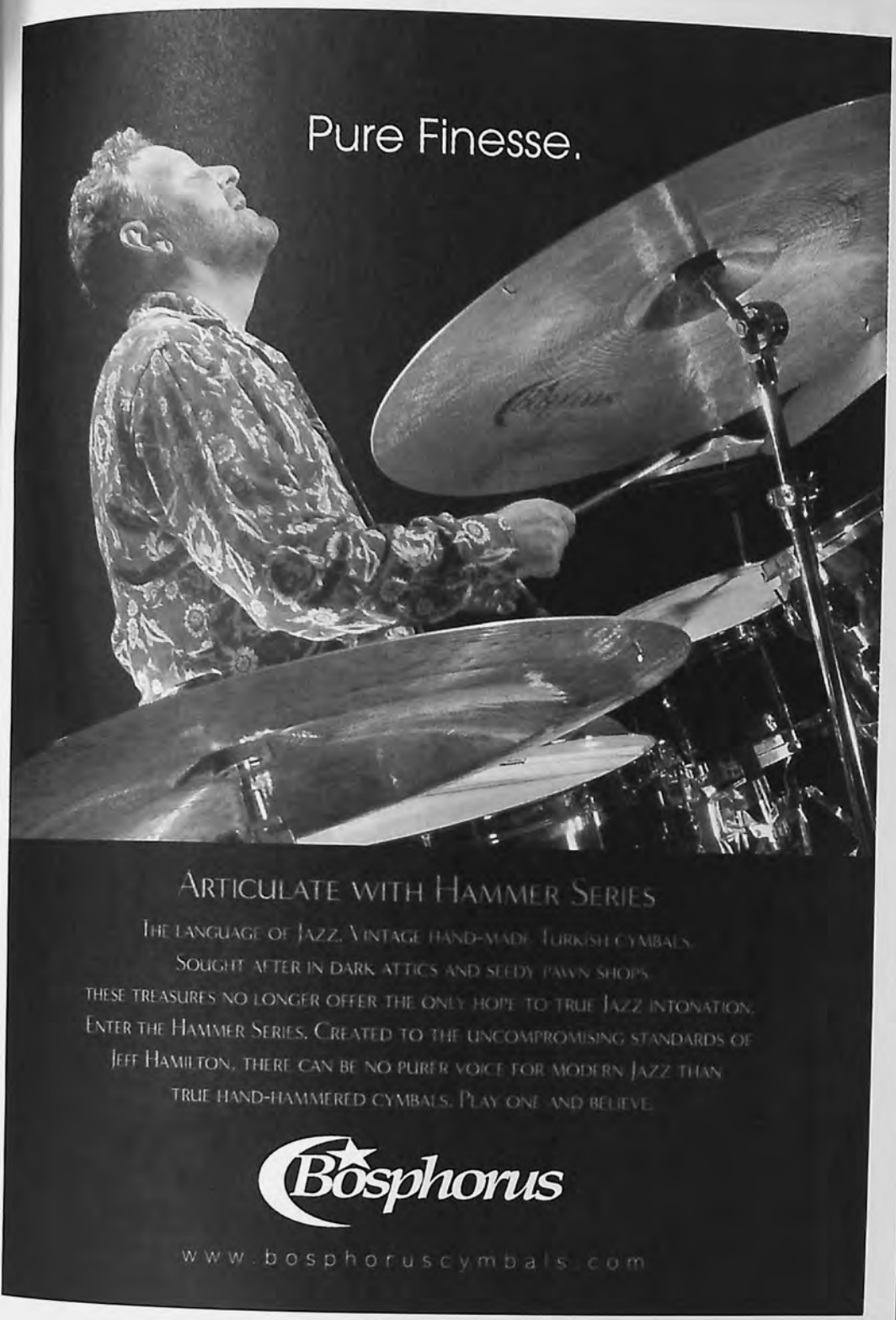
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# LATIN FEST
## Dave Samuels – Vibes

Friday, April 3, 2009
Margaret Comstock Concert Hall
8:00 PM
$15 / $5

With Jazz Ensemble I – John La Barbera, director
(for Jazz Ensemble personnel, see page 60)

Dave Samuels' appearance is sponsored by:
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Nilson Galvão, Jr., *assistant conductor*
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Ana Sarbu †
Anne Rudolph
Leslie Heinzen
Mike Lambert
Steven Kinnamon
Anna Dolan
Brittney Washam
Nathan Chapman

### Second Violin
Aaron Neumann ‡
Gabrielle Boguslaw
Ashley Wolf
Courtney Schisler
Courtney Morrison
Franzeli Sharp

### Viola
Felicia Hogan ‡
Allison Simpson
Elena Dias
Jim Dersch
Sarah Speck
Lauren Henley
Brittany Whelan

### Cello
Byron Farrar ‡
Erin Cassell
Molly Goforth
Luke Darville
Nicole Boguslaw
Katie Schladand
Audrey Bowlds
Lindsey Becker
Chelsea Getty
Andrew Rafferty

### Bass
Chris Korenkiewicz
Felice Howard
Jake Siener
Matthew Boothe
Andrew Witten
Grant Jacobs
Karli Bailey
David Graeser
Ben Heckel

### Flute
Amy Ensel
James Smith
Mimi deGuzman
Jennifer Van Wie

### Oboe
Lexie Langella

### Clarinet
Chris Phillips
Robert Acosta
Carolyn Fassio
Samantha Holman

### Bassoon
Jay Coughlon
James Young

### Contrabassoon
Cody Gault

### Horn
Kate Reyman
Alie Farley
Justin Warner
Ben Tayler
Ian Wolfe

### Trumpet
Gregg Alvarez
Robbie Elliot
Joel Watson
Kurt Bonnet

### Trombone
Ian Gregory
Krista Eifler
Daniel Thomas

### Bass Trombone
Rusty Crimm

### Tuba
Adam Edwards
Bryan Warfield

### Timpani
Rodney Younger

### Percussion
Rebecca Denflip
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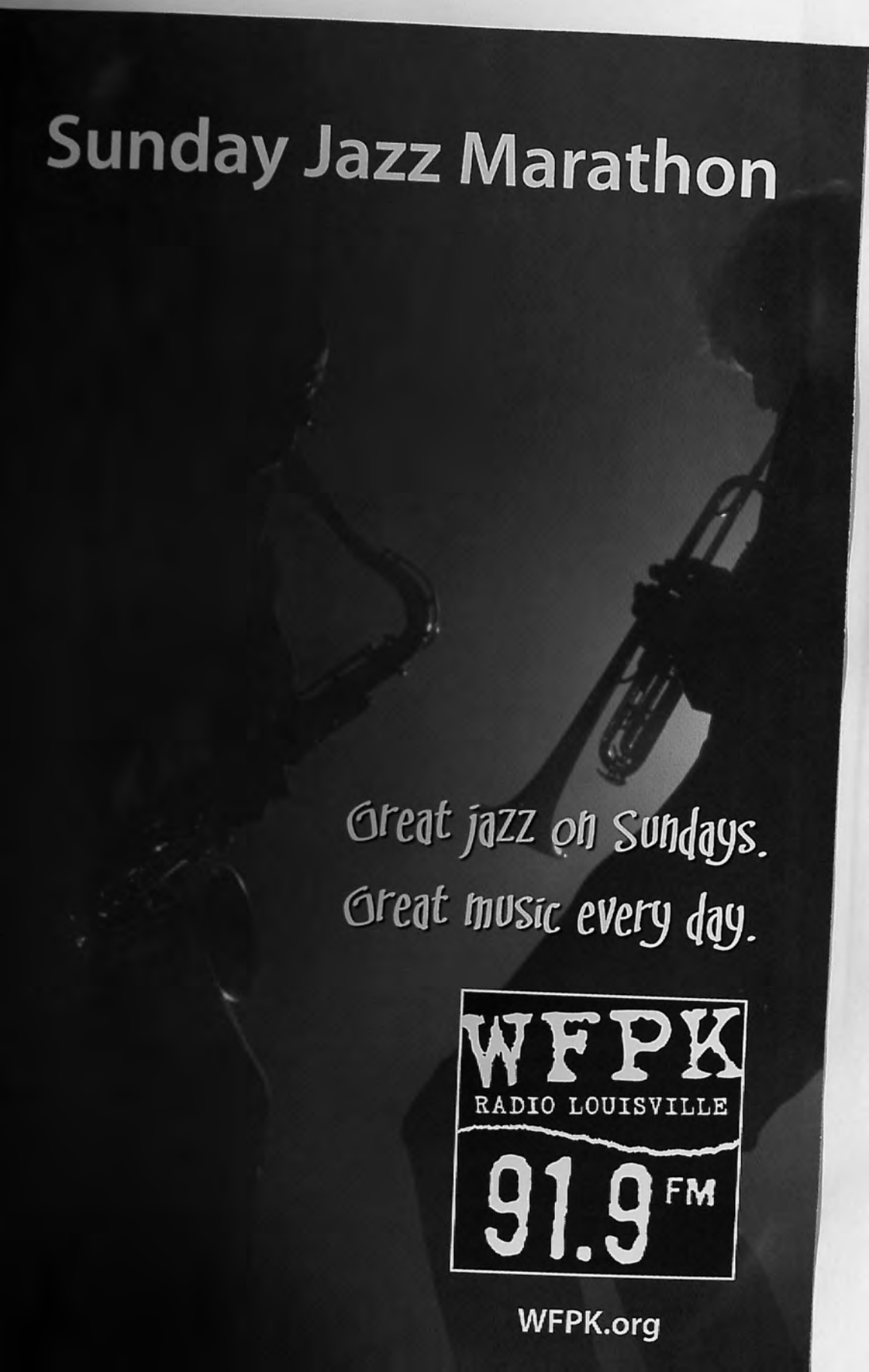
## University of Louisville Jazz Ensemble I - John La Barbera, *director*

| | | |
|---|---|---|
| Saxophones | Ryan Sanders, *alto* | St. Charles, IL |
| | Mike Dobiel, *alto* | Weymouth, MA |
| | Anderson Pessoa, *tenor* | Brasilia, Brazil |
| | Joe Auger, *tenor* | Philadelphia, PA |
| | Phil Duff, *baritone* | Lexington, KY |
| Trumpets | Ryan Nottingham | Louisville, KY |
| | Craig Tweddell | Ashland, KY |
| | Ed Reid | Frankfort, KY |
| | Alex Moore | St. Louis, MO |
| | Dan Fieselman | West Monroe, LA |
| Trombones | Mike Smith | La Grange, KY |
| | Allison Cross | Murray, KY |
| | Chris Grzech | Lexington, KY |
| | Ed Clark (Bass) | Shelbyville, KY |
| Rhythm | Josh Kavanaugh, *guitar* | Tuscaloosa, AL |
| | Colin Lippy, *piano* | Baltimore, MD |
| | Matt Human, *bass* | Cincinnati, OH |
| | Joe Dunn, *drums* | El Paso, TX |

## University of Louisville Jazz Ensemble II - Jerry Tolson, *director*

Anderson Pessoa, *graduate teaching assistant*

| | | |
|---|---|---|
| Saxophones | Graeme Gardiner, *alto* | Lexington, KY |
| | Ryan Olexa, *alto* | Jasper, IN |
| | Jonathan Hogan, *tenor* | Cincinnati, OH |
| | Evan Hudson, *tenor* | Frankfort, KY |
| | Dan Gomby, *baritone* | West Hartford, CT |
| Trombones | Remus Webb | Lansing, MI |
| | Stacey Nash | Abilene, TX |
| | Allison Cross | Murray, KY |
| | Krista Eifler | Newburgh, IN |
| Trumpets | Jonas Butler | Nashville, TN |
| | Trevor DeJarnett | Paducah, KY |
| | Zach Groves | Benton, KY |
| | Todd Mullins | Louisville, KY |
| Rhythm | Noah Barker, *piano* | Jeffersonville, NY |
| | John Arstingstall, *guitar* | Villa Hills, KY |
| | Jake Stith, *guitar* | Rineyville, KY |
| | Amy Hutts, *bass* | Terre Haute, IN |
| | Jake Reber, *bass* | Louisville, KY |
| | Daniel Falter, *drums* | Irmo, SC |
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## Faculty Recital

Sunday Afternoon
January 11, 2009
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# PROGRAM

Der, Welcher Wandert, R. 352a
from *Die Zauberflöte*

Wolfgang Amadeus Mozart
(1756-1791)
Trans. Franz Liszt
(1811-1886)

Souvenir de la Russie, Op. 151
Hymne national russe
La branche (Chansonette)
Ne la Reveille pas a l'aube (Romance)
Le rossignol
Vois la-bas un grand village (Chant bohemien)
La tresse (Chant bohemian)

Johannes Brahms
(1833-1897)

# PAUSE

*Ich Denke Dein*, WoO 74
Lied mit sechs Variationen

Ludwig van Beethoven
(1770-1827)

Six Pieces, Op. 11
Barcarolle
Scherzo
Russian Theme
Waltz
Romance
Slava (Glory)

Serge Rachmaninoff
(1873-1943)

# PROGRAM NOTES

**Der welcher wandelt, R. 352a - W.A. Mozart (trans. Franz Liszt)**
**(from *Die Zauberflöte*)**

The theme of *"Der welcher wandelt"* (Raabe 352a, Searle-Winklhofer 6342, Gut 687a), a little known transcription by Liszt is taken from Mozart's opera *The Magic Flute*. In the finale of the second act (No. 21), a chorale setting can be found adapted from the melody *Ach Gott, vim Himmel sieh darein*, first printed in 1524 in Erfurt, the music of one of the death symbols of the opera. The choral melody is sung by the first and second armored men who submit Tamino to the last ordeal involving life's dangers prior to this initiation to the mystery of Isis. The transcription presents this section of the opera. Except for the last four bars--a short coda which is Liszt's addition--the work is related in spirit with Liszt's maintaining even the original key.

The words of this section of the opera, written by librettist Emanuel Schikaneder (1751-1812), are included above the line of the secondo part to facilitate understanding. Among the hymns of the Lutheran Church this chorale is known with words by Martin Luther (1483-1645), as paraphrases of Psalm 12.

**Six Pieces, Op. 11 - Serge Rachmaninoff**

Barcarolle
Scherzo
Russian Theme
Waltz
Romance
Slava (Glory)

Six Pieces, Op. 11 are Rachmaninoff's major essay into four-hand writing; although not performed as frequently as the more familiar Suites for two pianos, they are solidly written in the composer's Romantic and thoroughly pietistic style.

The gentle swaying Barcarolle begins quietly with thin textures and gradually builds to a powerful climax as the secondo plays heavy chords against rippling 16th-note figurations in the primo; the original theme returns, and the piece ends quietly. The dazzling Scherzo must be played prestissimo for the most effective performance. A simple folk tune introduces Russian Theme, the tune is varied and developed, growing in volume and intensity with rapid accompanying figures in the secondo, and gradually subsiding into a final simple statement of the theme at the end. The Waltz is very rhythmical, with many statements of the theme in various configurations. The Romance is brooding, with beautiful sustained lines. In several places, the primo plays 3/4 time against the secondo playing in 6/8 time. Slave (Glory) is based on an old Russian liturgical chant and recalls the glitter and drama of Mussorgsky's opera *Boris Gounod* in which the same melody is used with very powerful effect. Here the chant is treated in free variation form, growing from a simple melody with accompaniment with ever increasingly faster rhythmic patterns. At the end, the piece bursts into a brilliant pianistic display as the chant is thunderously intoned in massive chords like the resounding echoes of a chorus of church bells. (Notes by Cameron McGraw)

**_Ich denke dein_, WoO 74 - Ludwig van Beethoven**
**Lied mit sechs Variationen**

Based upon a text by Goethe, Beethoven's setting of the song is in six variations. Variations 1, 2, 5 and 6 date from 1799 and were copied into the album of the sisters von Brunsvik on May 23rd of that year. Variations 3 and 4 were composed towards the end of 1803 or in the course of the next year with the work he already offered to Hoffmeister and Kuhnel in Leipzig, to which end Beethoven asked for the fair copy to be returned from the sister's album. The complete work (6 variations) appeared in January 1805. The album of the sisters von Brunsvik has disappeared and only the autograph of variations 1, 2, 5 and 6 has been preserved. The autograph probably shows the first draft, it contains comparatively few dynamic indications, numerous corrections and often readings which were probably later altered by Beethoven or at least clarified.

**Souvenir de la Russie, Op. 151 - Johannes Brahms**
Hymne national russe
La Branche (Chansonette)
Ne la réveille pas à l'aube (Romance)
Le Rossignol
Vois là-bas un grand village (Chant bohémien)
La Tresse (Chant bohémien)

Issued in 1852 by Cranz, publishers of the Strauss dynasty, under the pseudonym "G.W. Marks, Op. 151," a composer-collective of the time gainfully employed in the hack arrangement of light music to meet popular demand, the *Souvenir de la Russie*, Anh. IV/6, is Brahms's earliest surviving piece. Dating from around 1850, before his meeting with the Schumanns, it is a throwback to a not-so-distant past when his nights used to be habitually spent playing the piano in the taverns and boarding houses of Hamburg's dockside.

The music is in the form of a suite of six transcriptions in the form of Fantasies on Russian and Bohemian gypsy songs. They are: the Russian National Hymn, *Hail to the Emperor* (ghosted by the *Rakockzy* March; Allegro maestoso, after Lvoff, familiar later from Tchaikovsky); *Chansonette* (Andante after Titoff, a set of variations); *Romance* (Con moto, after Varlomov); *The Nightingale* (Andante, after Alabyev, made famous earlier by Liszt); *Bohemian Song* (Allegro moderato, unattributed); and *Koca, Bohemian Song* (Moderato, unattributed).

The seriousness of much of the writing, the attempts to graft arrangement with composition--for instance, the canonic texture of the finale--and a consistently sympathetic duet idiom show just how inventively young Brahms responded to the job.

# Nancy and Vernon Cherrix

Nancy and Vernon Cherrix have been performing together as piano duettists for over 25 years. They met while Dr. Cherrix was a Visiting Professor at Soochow University in Taipei, Taiwan.

Mrs. Cherrix is a graduate of Soochow University (B.A.) and the Cleveland Institute of Music (M.M.). She has performed in Taiwan and in the United States. In addition to performing, Mrs. Cherrix was on the faculties of the Taipei American School, Payap University, Bluefield College, and now teaches on the faculty of the Community Music Program.

Dr. Cherrix is a graduate of the Peabody Conservatory of the Johns Hopkins University (B.Mus.), Regent University (M.A.), and the Southern Baptist Theological Seminary School of Church Music (M.C.M., D.M.A., and the Performers Certificate). He has performed in solo, concerto, and chamber music programs in the United States, Taiwan, Thailand, Japan, Malaysia, Philippines, Canada, and in the First International Music Festival in Hong Kong. Dr. Cherrix has given master classes, in the United States and throughout Asia.

Dr. Cherrix pupils have won local, state, regional, and international competitions. The Russian/American Music Association awarded him a special citation for his outstanding teaching ability and as a result, his pupil performed in Carnegie Hall. One of his students was featured on the nationally syndicated radio program, Music From the Top. APBS radio program featuring outstanding young classical artists. Currently, Dr. Cherrix is on the piano faculty of the University of Louisville, School of Music, where is also the director of the Community Music Program.

The Cherrix are active members of the Greater Louisville Music Teachers Association, the Kentucky Music Teachers Association, and the Music Teachers National Association. During the 2006-2207 school year, the couple gave recitals in Kentucky, Virginia, Ohio, and Texas.

Dr. and Mrs. Cherrix reside in the east end of Louisville. They have two sons; Josiah 23 who will be attending law school in the spring of 2009 and Simeon 21, a senior at the University of Kentucky-Lexington where he is majoring in physical therapy.

UNIVERSITY OF
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# Louisville Brass And Friends

# Brass Gala

Sunday Evening
January 11, 2009
7:30 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*Thank you.*

**Kent Hatteberg, *conductor***

**Louisville Brass**
Michael Tunnell & Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
John Jones, *tuba*

**Friends**
Gregg Alvarez, Reese Land§, Zach Schell, Stacy Simpson,
Michael Swope, Lorenzo Trujillo§, *trumpets*

Colin Dorman, Jon Gustely*, Kate Reyman,
Dominic Rotella, Fred Williams§, *horns*

Anastasi Fafalios, Donna Parkes*, Daniel Thomas,
MU1 Clint Wolteringt, *trombones*

Daniel Stull, *euphonium*

John Dorn§, Daryl Johnson*, *tubas*

Jim Baker, Rick Mattingly, Rodney Younger, *percussion*

* Louisville Orchestra
† US Naval Academy Band
§ The Brass Company Quintet

# PROGRAM

Ceremonial Fanfare — Aaron Copland (1900-1990)

Wellington's Victory, op.91 — Ludwig Beethoven (1770-1827), ed./arr. Stephen McNeff

Symphony No. 5 in C minor, op.67 — Ludwig Beethoven, arr. Arthur Frackenpohl
- Allegro con brio
- Andante con moto
- Allegro
- Allegro

## INTERMISSION

Festbrass Music — Frederick Speck (b. 1955)

Louisville Brass

Nocturne — Frederic Chopin (1810-1849), ed. Matty Shiner, arr. Kloman Schmidt

Brett Shuster, *trombone*

Three Brass Cats — Chris Hazell (b. 1948)
- Mr, Jums
- Black Sam
- Borage

American Patrol — Frank Meacham (1850-1896), arr. Lee Norris

UNIVERSITY OF
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# Saxophone Weekend

# University Saxophone Orchestra

**John S. Moore**, *director*

Friday Evening
January 16, 2009
5:30 p.m.
Malcolm Bird Recital Hall

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## SAXOPHONE ORCHESTRA PERSONNEL

**Soprano**
Kevin Ames
Amy Knight

**Alto**
Ryan Olexia
Trent Barrick
Leah Fowler
Shannon Vetter
Matthew Anderson
Kimberly Kennedy

**Tenor**
Matt Reidinger
Josh Warren

**Baritone**
Daniel Reams
Austin Jenkins

**Bass**
Jonathan Hogan

# PROGRAM

Aubade (1985) — Walter S. Hartley (b. 1927)

Ye Banks and Braes O'Bonnie Doon — Percy Aldridge Grainger (1882-1961)

Grass/Roots (2008) — Marc Satterwhite (b.1954)
I. The days, like flowers, bloom and fade…
II. But the new wood springs from the roots underground

Appalachian Diptych (1996) — Charles W. Smith (b.1936)
Little Gap, Pennsylvania
Cumberland Gap

Two Rags — Arthur Frackenpohl (b.1924)
Sad Rag
Glad Rag

UNIVERSITY OF
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# Saxophone Weekend

## Jeffrey Vickers, *saxophone*

## with

## Krista Wallace-Boaz, *piano*

### Guest Artist Recital

Friday Evening
January 16, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

*Au Bonheur des dames* (2003) — Jean Matitia (b. 1952)

*Distances within me* (1979) — John Anthony Lennon (b. 1950)

*Scaramouche* (1937) — Darius Milhaud (1892-1974)
- I. Vif
- II. Modére
- III. Brazileira

## INTERMISSION

*Deux Movements* (1989) — André Waignein (b.1942)
- I. Complainte
- II. Caprice

*"XYL" Balafon 2* (2007) — Christian Lauba (b. 1952)

*Moto Perpetuo, op. 11* — Niccolo Paganini/arr. Bunte (1782-1840)

Saxophonist **Jeffrey E. Vickers** is Assistant Professor of Music at Southern Arkansas University, where his responsibilities include applied saxophone and chamber ensembles as well as Music History and Music Appreciation. Mr. Vickers has previously taught on the faculties of Alcorn State University (MS), the University of Louisville (KY), and Vincennes University (IN). He was also a graduate instructor in Music Education at Indiana University. He has presented performances in over a dozen states and at numerous regional, national and international saxophone festivals and conferences. He is in demand as a recitalist and clinician, with recent appearances throughout the South. As an artist/clinician for the Selmer Saxophone Company and a member of the Arkansas Arts Council "Artists on Tour" Registry, he continually promotes the performance of contemporary art music as well as standard saxophone repertoire and transcriptions from other musical eras. His teachers include Wade Irvin, John Sampen, and Otis Murphy. Mr. Vickers recommends and plays Selmer saxophones exclusively.

Mr. Vickers is nearing completion of the Doctor of Music degree in Music Literature and Performance (saxophone) from Indiana University, with minors in music education and jazz studies. He also obtained his Master of Music (saxophone performance) from Indiana University with a minor in jazz studies where he studied with world-renowned jazz educator David Baker. Mr. Vickers completed his Bachelor of Music in education at the University of Mississippi. During his study at Ole Miss the Department of Music faculty honored him as "Undergraduate Instrumentalist of the Year" as well as "Music Education Undergraduate of the Year." He was also nominated for the Taylor Medal - the highest scholastic recognition offered by the University of Mississippi. Vickers has been honored with induction into the scholastic organizations Pi Kappa Lambda, Phi Kappa Phi, and the Golden Key National Honor Society, and he has also been a member of the musical organizations Kappa Kappa Psi and MENC. He is also currently serving as faculty advisor during the reactivation of the Phi Mu Alpha Sinfonia chapter at SAU. He resides with his wife and two daughters in El Dorado, AR.

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# Anderson Pessoa,
# *saxophone*
## *Student of Michael Tracy*

## Graduate Student Recital

*This recital is given in partial fulfillment of the requirements for the Master of Music degree.*

Saturday Afternoon
January 17, 2009
1:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

| | |
|---|---|
| Ping Pong | Wayne Shorter |
| Titi | Anderson Pessoa |
| Nardis | Miles Davis |
| Bess You is My Woman Now | George Gershwin |
| Waltzin' | Victor Assis Brasil |
| Angela | Anderson Pessoa |
| Hot House | Tadd Dameron |
| Um Ceu Laranja Sobre Brasilia (An Orange Sky Over Brasilia) | Anderson Pessoa |

# SAXOPHONE WEEKEND

Saturday, January 17, 2009
Malcolm Bird Recital Hall
8:00 PM
$10 / $5

## GUEST ARTIST CONCERT
**Pat La Barbera,** saxophone

Jim Connerely, piano
Tyrone Wheeler, bass
Jason Tiemann, drums

Mr. La Barbera's appearance is sponsored by:
**Jamey Aebersold Jazz Studies Program**

*Steinway by* ***Gist Piano Center:*** *The Official Piano of Jazz Fest & more....*




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Thursday, January 22, 2009
3:00 p.m.
Margaret Comstock Concert Hall

**CONVOCATION**

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Mit Myrten und Rosen — Robert Schumann (1810-1856)

Erin Keesy, *soprano*
student of Edith Tidwell
David George, *piano*

Alma grande e nobil core — W. A. Mozart (1756-1791)

Jenifer Thomas, *soprano*
student of Edith Tidwell
David George, *piano*

Chamánicos Ritual #1 (2002) — Marvin Camacho (b. 1969)

Josué Ramírez, *piano*
Esteban Arroyo, *piano*
students of Vernon Cherrix

Chère Nuit — Alfred Bachelet (1864-1944)

Lydia Cepeda, *soprano*
student of Donn Everette
David George, *piano*

Nichts, Op. 10, No. 2 — Richard Strauss (1864-1949)

Kelly Boullou, *soprano*
student of Edith Tidwell
David George, *piano*

UNIVERSITY OF
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*presents*

# Sidney King, *double bass*

**with**

## Krista Wallace-Boaz, *piano*
## Paul York, *cello*

Thursday Evening
January 22, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

| | |
|---|---|
| Croquis | Serge Lancen (1822-2005) |
| Habanera | |
| Mais que se passe-t-il donc? | |
| Tilbury | |
| Tendresse | |
| Reminiscence | |
| Espagnolade | |
| Three Lenten Hymns | arr. Sidney King (b. 1959) |
| Wondrous Love | Traditional |
| Were You There | Traditional |
| When Jesus Wept | William Billings (1746-1800) |
| Sonatine Nr. 2 | Fritz Skorzeny (1900-1965) |
| Kraftvoll bewegt | |
| Langsam, quasi recitativo | |
| Sehr lebhaft | |

## PAUSE

| | |
|---|---|
| Edge | Peter Askim (b. 1971) |
| Sonata No. 2 Op. 6 | Adolf Mišek (1875-1954) |
| Con fuoco | |
| Andante cantabile | |
| Furiant: Allegro energico | |
| Finale: Allegro appassionato | |

UNIVERSITY OF
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# Trombonefest

## Donna Parkes, *trombone*

**Principle Trombonist of the Louisville Orchestra**

Saturday Afternoon
January 24, 2009
3:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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# BIOGRAPHY

Australian trombonist **Donna Parkes** is currently in her first season with the Louisville Orchestra. Prior to this she was the interim second trombonist of the San Francisco Symphony Orchestra under the direction of Michael Tilson Thomas. She has performed with many orchestras including the Chicago Symphony, London Symphony, Sydney Symphony and the Australian Chamber Orchestra. Solo competition successes include winning the Australian National Trombone Competition, and the Brisbane International Brass Competition.

Miss Parkes received her Masters Degree studying under Charles Vernon and other teachers include Michael Mulcahy and Ron Prussing.

# PROGRAM

Concerto — Launy Gröndahl (b. 1924)
Moderato assai ma molto maestoso

Sinfonia — Giovanni Battista Pergolesi

Sonata — Stjepan Sulek (1914-1986)

Sonta No. 1 — Gerorg Philip Telemann (1681-1767)
Dolce
Allegro
with Brett Shuster, trombone

Canonic Sonata — Gerorg Philip Telemann (1681-1767)
with Daryl Johnson, tuba

Brass Quintet — Ingolf Dahl (1912-1970)

My Spirit be Joyful — Johann Sebatian Bach (1665-1750)

Contrapuntus IX — Johann Sebatian Bach

**Louisville Orchestra Brass Quintet**
Dan Kasteen, *trumpet*
Jim Recktenwald, *trumpet*
Stephen Causey, *horn*
Donna Parkes, *trombone*
Daryl Johnson, *tuba*



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71st Season
Three Hundred Thirty-Third Concert
of the Society

# From the Chicago Symphony

Robert Chen, *Concertmaster*
John Sharp, *Principal Cello*
with
Jorge Federico Osorio, *piano*

University of Louisville
Margaret Comstock Concert Hall
Sunday, January 25, 2009
3:00 P.M.

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### EMILIE SMITH'S BIRTHDAY

Ms. Katharine Fulkerson
Ms. Heidi Saunders

### JANE REICHLER'S BIRTHDAY

Mr. & Mrs. Theodore Rosky
Mr. & Mrs. Louis Moseson

# Program

Variations on "Ich bin der Schneider Kakadu," in G Major, Op. 121a (1816) — Ludwig van Beethoven (1770-1827)

Introduzione: Adagio assai–
Tema: Allegretto–
Variations I-VIII–
Variation IX: Adagio espressivo–
Variation X: Presto–
Allegretto

Duo for Violin and Cello, Op. 7 (1914) — Zoltán Kodály (1882-1967)

Allegro serioso non troppo
Adagio
Presto

## Intermission

Piano Trio in B-flat Major, Op. 99, D. 898 (1827) — Franz Schubert (1797-1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

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The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

The Chamber Music Series is dedicated to the memory of

Miriam Weis
(1921-1976)

These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

## Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

Gerhard Herz Sustainers, Society Sustainers, Benefactors, and Patrons
The Miriam Weis Endowment
The Gerhard Herz Estate
University of Louisville School of Music
Dr. Jean Christensen
WUOL 90.5 FM

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. That period is now ending. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.




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2009 Monday

# HONOR CHOIR FESTIVAL

**Dr. Kent Hatteberg, *Conductor***

**Austin H. Echols, Jr., *Accompanist***

***with the***

## UNIVERSITY OF LOUISVILLE

## COLLEGIATE CHORALE

***and***

## SYMPHONY ORCHESTRA

Margaret Comstock Concert Hall
Monday, January 26, 2009
7:00 P.M.

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# PROGRAM

## COLLEGIATE CHORALE

Vox populi, vox Dei — Giedrius Svilainis (b. 1972)

O quam gloriosum — Tomás Luis de Victoria (1548-1611)

Fest-und Gedenksprüche, Op. 109
No. 3: Wo ist ein so herrlich Volk — Johannes Brahms (1833-1897)

The Deer's Cry — Arvo Pärt (b. 1935)

Neišeik, Saulala — Vytautas Miškinis (b. 1954)

Kelly Ballou, *soloist*
Emily Nash, Christopher Shortt, Abigail Skaggs,
Josh Gray, Nick Pappe, *skudučiai*

Hail, Queen of Heaven — Rihards Dubra (b. 1964)

## HONOR CHOIR

Zadok the Priest — George Friderić Handel (1685-1750)

University Symphony Orchestra

Te Deum — Franz Joseph Haydn (1732-1809)

University Symphony Orchestra

Heilig (from *Die deutsche Liturgie*) — Felix Mendelssohn (1809-1847)

Os justi — Anton Bruckner (1824-1896)

David's Lamentation — Joshua Shank (b. 1980)

Sleep — Eric Whitacre (b. 1970)

I Can Tell the World — arr. Moses Hogan (1957-2003)

Daniel, Daniel, Servant of the Lord — arr. Undine S. Moore (1904-1989)

Phillip Morgan, Austin H. Echols, Jr., *soloists*

## University Symphony Orchestra
## Kimcherie Lloyd, *director*

**Violin I**
Ana Sarbu, *concert mistress*
Kate Doyle
Aaron Neumann
Anne Rudolph
Leslie Heinzen

**Violin II**
Michael Lambert
Anna Dolan
Gabrielle Boguslaw
Nathan Chapman
Brittney Washam

**Viola**
Michael Hill
Felicia Hogan
Elena Dias
Lauren Henley

**Cello**
Katie Schladand
Nicole Boguslaw
Lindsey Becker
Audrey Bowlds

**Bass**
Jake Siener
David Graeser
Andrew Witten

**Flute**
Jennifer Van Wie

**Oboe**
Lexie Langella
Sarah Lempke

**Bassoon**
Jay Coughlon
Amy Feketik

**Horn**
Kate Reyman
Leah Simer

**Trumpet**
Gregg Alvarez
Robbie Elliott
Kurt Bonnett

**Timpani**
Rodney Younger

# Honor Choir 2009

**Soprano**

Debralynn Ashby, Bullitt Central HS
Shannon Baker, Lafayette HS
Jessica Banet, Floyd Central HS
Sara Branson, Williamsburg HS
Erin Brown, Lafayette HS
Jordan Brown, Mason County HS
Laura Carter-Stone, Lexington Catholic
Lacey Caudill, Garrard County HS
Eleanor Croley, Williamsburg HS
Danielle Curtsinger, Spencer County HS
Jessalynn Dailey, Garrard County HS
ShaTerrahnica DeShazier, Jeffersonville HS
Jessica Donlon, Jeffersontown HS
Rebecca Egger, Ballard HS
Laura Etheredge, Presentation Academy
Kait Fortwengler, Atherton HS
Shelby Fox, Bullitt Central HS
Lauren French, Christian Academy-Lou.
Jessica Ginn, Presentation Academy
Catherne Gorrell, Lexington Catholic HS
Kimberly Hajdalenko, Atherton HS
Mary Hamilton, Home School (CIC)
Jeannie Hankins, Atherton HS
Raquel Heacock, Christian Academy-Lou.
Chelsey Jackson, Christian Academy-Lou.
Anna Jeffrey, Christian Academy-Lou.
Alyssa Jones, Henry County HS
Madison Just, Jeffersonville HS
Jessica Kastor, North Bullitt HS
Amy Kinberger, Jeffersontown HS
Nikki Lawson, Garrard County HS
Sarah Lewis, Western Hills HS
Rachael Martin, Williamsburg HS
Audrey Millard, Christian Academy-Lou.
Sarah Petree, Henry County HS
Meredith Renz, Eastern HS
Emily Reynolds, Bullitt Central HS
Ashley Roller, Bullitt Central HS
Tara Scholl, Shelby County HS
Kristin Sears, Williamsburg HS
Sabra Shain, Bullitt Central HS
Kayla Smith, Western Hills HS
Ulyssa Sneed, Brown School
Nicole Stansberry, Bullitt Central HS
Michelle Sweets, Ballard HS
Taryn Wise, Presentation Academy
Emily Woosley, North Bullitt HS

**Alto**

Cordelia Addington, Atherton HS
Chelsea Allen, Lexington Catholic HS
Tia Ashby, Western Hills HS
DeShaye Batts, Atherton HS
Caitlin Brooks, Mason County HS
Ashley Buchanan, North Bullitt HS
Hannah Buckley, Eastern HS
Brittney Cassidy, Henry County HS
Cathy Christian, Lafayette HS
Kortney Davis, Jeffersonville HS
Lauren Empson, Jeffersonville HS
Victoria Ferguson, Brown School
Elizabeth Gammons, Ballard HS
Sidney Hoagland, Jeffersontown HS
Brittany Honshul, Henry County HS
Katie Meade, Western Hills HS
Amanda Milburn, Lexington Catholic HS
Rebecca Rafla, Christian Academy-Lou.
Mackenzie Rodeghier, Jeffersonville HS
Erin Roggenkamp, Ballard HS
Kelsi Shipley, Shelby County HS
Lauren Siegel, Shelby County HS
Shelby Simcoe, Jeffersonville HS
Megan Stohner, Williamsburg HS
Robyn Taylor, Garrard County HS
Erin Wade, Lafayette HS
Amanda Wainscott, Western Hills HS
Emily Wilson, Garrard County HS
Taylor Wingate, Western Hills HS
Kaitlyn Zencka, Brown School

**Tenor**

Antonio Alston, Jeffersontown HS
Nick Cain, Shelby County HS
James Cook, Jeffersontown HS
David Dunnavan, Mason County HS
Shae Ellis, North Bullitt HS
Jacob Endris, St. Xavier HS
Brad Jackson, Ballard HS
Jeff Jackson, Bullitt Central HS
Adam Jones, Williamsburg HS
Keith Jones, Jr., Ballard HS
Cody Martin, Eastern HS
Jacob Priddy, St. Xavier HS
Stephen Rodriguez, Lafayette HS
Patton Scott, Lexington Catholic HS
Travis Spaulding, Eastern HS
Andrew Stairs, St. Xavier HS
Tyler Warden, North Bullitt HS

**Bass**

Chris Atwood, Western Hills HS
Ryan Burch, St. Xavier HS
Jon Carlisle, Mason County HS
Raphael Chou, Atherton HS
Chris Cotton, Eastern HS
Chase Cunningham, Christian Academy-Lou.
Travis Eicher, North Bullitt HS
Cody Hurst, Williamsburg HS
Jerrod Kraft, Jeffersonville HS
Joshua Miller, Jeffersontown HS
Anthony Nolan, Ballard HS
Matt Owen, Jeffersonville HS
Michael Robb, Christian Academy - Lou.
Chase Roberts, Shelby County HS
Joe Rhodes, North Bullitt HS
Matthew Seabold, St. Xavier HS
Taylor Smith, Lafayett HS
Troy Spaulding, Eastern HS
Wesley Staats, Ballard HS
Ryan Story, Lafayette HS
Clay Thompson, Lexington Catholic HS
Curtis Tindle, Henry County HS

THE CHORAL DEPARTMENT OF THE UNIVERSITY OF LOUISVILLE WOULD LIKE TO EXPRESS SPECIAL THANKS TO THE FOLLOWING HIGH SCHOOL CHORAL DIRECTORS FOR THEIR COOPERATION IN HELPING MAKE THIS FESTIVAL POSSIBLE.

| School | Director |
|---|---|
| Atherton High School | Nan Tate |
| Ballard High School | Noel Weaver |
| Brown School | Benjamin D. Powell |
| Bullitt Central High School | Amy Parker-Cuenca |
| Christian Academy of Louisville | Beth Spena |
| Eastern High School | Lori Knapke |
| Floyd Central High School | Angela Hampton |
| Garrard County High School | Evelyn (Missie) B. Culp |
| Henry County High School | Russell Cooper |
| Jeffersontown High School | Tamara Stewart |
| Jeffersonville High School | Leslie Rajchel |
| Lafayette High School | Ryan Marsh |
| Lexington Catholic High School | Adam Beeken |
| Mason County High School | C. J. Hunter IV |
| North Bullitt High School | Justin T. Romney |
| Presentation Academy | Catherine Smith |
| Saint Xavier High School | Rick Knoop |
| Shelby County High School | Frances Fonza |
| Spencer County High School | Natalie Hall |
| Western Hills High School | Tiffany Marsh |
| Williamsburg High School | Jackie Melton |

# Collegiate Chorale
## Kent Hatteberg, *director*

**Soprano I**
Hilary Hilliard
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

**Soprano II**
Kelly Ballou+
Lydia Cox
Libby Ford
Alane Hart
Christina Hatfield
Erin Keesy
Yun Sun Kim*
Claire Mosley
Jenifer Thomas

**Tenor I**
Ricky Case
Michael Catron
Josh Hamilton

**Tenor II**
Trey Alexander
Robert Carlson+
Marquese Carter
Zach Groves
Geoffrey Wallace

**Alto I**
Katie Allen
Kristyn Brown
Amanda Harless+
Erin Heckmann
Holly Riggs
Abigail Skaggs
Emely Stratton
Amber Whittaker

**Alto II**
Sarah Barker
Nicole Bass
Casey Page Culbreth
Shareika Fisher
Carlisle Schoner

**Bass I**
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyung Ouk Ko*
Phillip Morgan
Chris R.J. Shortt*+
Zach Thomas

**Bass II**
Evan Blum
Josh Brooks
Austin H. Echols, Jr.
Nick Pappe
Greg Spena
Mason Stewart

**graduate assistant*
*+section leader*

UNIVERSITY OF
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Monday, February 2, 2009
5:00 p.m.
Margaret Comstock Concert Hall

Graduate Student Recital

Duo Appassionato (piano 4 hands)
Josue Ramirez
Esteban Arroyo

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***Program***

**Rondo (Allegro), from Sonata, Op. 18, No. 6** — Johann Christian Bach (1735-1782)

**Fugue in G minor K. 401 (Moderato)** — W. A. Mozart (1756-1791)

**Sonata in D Op. 6** — L. van Beethoven (1770-1827)

I Allegro molto

II Rondo (Moderato)

**Military March Op. 51 No. 1** — Franz Schubert (1797-1828)

***Intermission***

**Ma mere l'oye** — Maurice Ravel (1875-1937)

I Pavane de la Belle au bois dormant

II Petit Poucet

III Laideronnette, Imperatrice des Pagodes

IV Les entretiens de la Belle et de la Bete

V Le Jardin feerique

**Chamanicos Ritual #1 (2002)** — *Marvin Camacho (Costa Rica)*

UNIVERSITY OF
LOUISVILLE®
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*presents*

# Roots N' Rhythm

## *A Tribute to African American Jazz Composer Thomas "Fats" Waller*

**Featuring:**

Ansyn Banks, *trumpet*
David Clark, *alto saxophone*
Jerry Tolson, *piano*
Tyrone Wheeler, *bass*
Jonathan Higgins, *drums*

with Special Guest
Harry Pickens, *piano*

Tuesday Evening
February 3, 2009
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# PROGRAM

**(TO BE SELECTED FROM)**

All Selections Composed by
**Thomas "Fats" Waller** (except *)

Keepin' Out of Mischief Now
Honeysuckle Rose
Ain't Misbehavin'
I'm Gonna Sit Right Down and Write Myself A Letter*
The Jitterbug Waltz
Squeeze Me
(What Did I Do To Be So) Black and Blue?
This Joint Is Jumpin'

# BIOGRAPHY

Thomas "Fats" Waller (1904-1943) was an excellent, much copied jazz pianist and improviser, and he was considered one of the best stride style players. His touch varied from subtle and extremely light to very powerful, and he was a master of dynamics and tension and release. He was a child prodigy who studied piano with virtuoso James P. Johnson. By age 10, he was playing piano and organ in his father's church in Greenwich Village, New York. At age 16, he left home and joined a vaudeville act.

He played with many performers, from Gene Austin to Erskine Tate to Adelaide Hall, but his greatest success came with his own five- or six-piece combo, "Fats Waller and his Rhythm". Fellow pianist and composer Oscar Levant dubbed Waller "the black Horowitz."

However, it was Waller's singing, songwriting, and lovable, roguish stage personality that sold his hundreds of recordings for RCA Victor, at a time when society did not recognize jazz as "serious" music. Waller composed many novelty swing tunes in the 1920s and 30s, and sold them for relatively small sums. Some of his compositions may not be acknowledged because he occasionally sold the rights to his songs to pay off creditors. When the compositions became hits, other songwriters claimed them as their own. Many standards are alternatively and sometimes controversially attributed to Waller. He was a larger-than-life entertainer of huge appetites who approached his compositions with a serious, yet humorous approach using blues progressions and unusual chord changes under swinging melodies.

He published his first song in 1925, "Squeeze Me," with a lyric by Clarence Williams. His most fruitful collaboration was with lyricist Andy Razaf. They produced a string of hits in 1929, including "Honeysuckle Rose," "I've Got a Feeling I'm Falling," and "Ain't Misbehavin'," made famous by both Cab Calloway and Louis Armstrong. The hits continued with "Keepin' Out of Mischief Now" (1932) and "The Joint is Jumpin'" (1940) and "Jitterbug Waltz" (1942). For the hit Broadway show, "Hot Chocolates", he and Razaf wrote "(What Did I Do To Be So) *Black and Blue?*" (1929), which became a hit for Ethel Waters and Louis Armstrong. This searing treatment of racism, black and white, refutes the early criticism of Waller that his creations and performances were "shallow entertainment". A Tony award-winning musical "Ain't Misbehavin'," based on Waller's music, was produced in 1978.

On this evening's concert we include many of Waller's compositions that he wrote or co-wrote that remain popular today.

- Biographical notes compiled from www.jazzstandards.com, Wikipedia, and other sources.

UNIVERSITY OF
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*presents*

# Kelly Ballou, *soprano*

*Student of Edith Davis Tidwell*

**with**

# David George, *piano*

# Senior Recital

Saturday Afternoon
February 7, 2009
4:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

From *Matthäus-Passion*, BWV 244 — J.S. Bach (1685-1750)
Recitative and Aria: *Wiewohl mein Herz in Tränen schwimmt…Ich will dir mein Herze schenken*

*Der erste Kuss*, H. 26a, No. 3 — Josef Haydn (1732-1809)
*Die Zufriedenheit*, K. 473 — W. A. Mozart (1756-1791)
*Gott im Frühling*, D. 448 — Franz Schubert (1797-1828)

*Gebet, Mörike-Lieder*, No. 28 — Hugo Wolf (1860-1903)
*Die Spröde, Goethe-Lieder*, No. 26
*Die Bekehrte, Goethe-Lieder*, No. 27

*Ich Schwebe*, Op. 48, No. 2 — Richard Strauss (1864-1949)
*Meinem Kinde*, Op. 37, No. 3
*Nichts*, Op. 10, No. 2

## Intermission

From *The Rake's Progress* — Igor Stravinsky (1882-1971)
Recitative, Aria and Cabaletta: *No Word from Tom…I Go, I Go to Him*

*Chanson d'Ophélia*, Op. 28, No. 3 — Ernest Chausson (1855-1899)
*Amour d'antan*, Op. 8, No. 2
*Serenade italienne*, Op.2, No. 5

*Natural Selection* — Jake Heggie (b. 1961)
1. *Creation*
2. *Animal Passion*
3. *Alas! Alack!*
4. *Indian Summer – Blue*
5. *Joy Alone (Connection)*

From *Lucia di Lammermoor* — Gaetano Donizetti (1797-1848)
Recitative and Aria: *Regnava nel silenzio…Quando rapito in estasi*

# NOTES AND TRANSLATIONS

*Wiewohl mein Herz in Tränen schwimmt...Ich will dir mein Herze schenken* is from *Matthäus-Passion*, BWV 244, written in 1727 by J.S. Bach (1685-1750). The libretto was written by Christian Friedrich Henrici (1700-1764), and was based on chapters 26 and 27 of the Gospel of Matthew.

**RECITATIVE**

Wiewohl mein Herz in Tränen schwimmt,
Dass Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

Although my heart swims in tears
That Jesus takes leave of me,
Yet does His Testament delight me:
His flesh and blood, oh treasure,
He leaves it in my hands,
As He loved His own in this world,
Never unfaithful to them,
So He loves them unto the end.

**ARIA**

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

I will give to You my heart,
Sink You, my Savior, into it!
I will sink myself into You;
If this world be small to You,
Then shall You alone be
To me more than world and heaven.

***Der erste Kuss,*** H. 26a, No. 3, is a Lied written by Joseph Haydn (1732-1809) circa 1781. Lieder are German art songs for solo voice and piano characterized by the unique cooperation between instruments and use of high German poetry. The text in this instance was written by Johann Georg Jacobi (1740-1814) and details an encounter between two young lovers. The point of view is that of the young man, though this piece is sung by men and women alike.

**Der Erste Kuss**

Leiser nannt' ich deinen Namen;
Und mein Auge warb um dich:
Liebe Chloe! Näher kamen
Unser beider Herzen sich.

Und du nanntest meinen Namen;
Hoffen ließ dein Auge mich:
Liebe Chloe! Näher kamen
Unser beider Lippen sich.

O, es war ein süßes Neigen;
Bis wir endlich, Mund an Mund,
Fest uns hielten, ohne Zeugen –
Und geschlossen war der Bund.

**The First Kiss**

Gently I spoke your name;
And my eyes searched for you:
Beloved Chloe! Closer came
Both our hearts together.

And you spoke my name;
Hoping your eyes would rest on me:
Beloved Chloe! Closer came
Both our lips together.

Oh, it was a sweet meeting;
Until we finally, lips on lips,
Played without witnesses –
And the eternal bond was formed.

***Die Zufriedenheit,*** K 473, is a Lied written by W. A. Mozart (1756-1791) in 1785. The text was written by Christian Felix Weisse (1726-1804) and contemplates the value of love and humility in life.

**Die Zufriedenheit**

Wie sanft, wie ruhig fühl' ich hier
Des Lebens Freuden ohne Sorgen!
Und sonder Ahnung leuchtet mir
Willkommen jeder Morgen.

Mein frohes, mein zufried'nes Herz
Tanzt nach der Melodie der Haine,
Und angenehm ist selbst mein Schmerz,
Wenn ich vor Liebe weine.

Wie sehr lach' ich die Großen aus,

**Satisfaction**

How softly, how quietly I feel here
The joy of life without sorrows!
And special visions enlighten me
Welcoming every morning.

My joyous, my satisfied heart
Dances to the melody of the forest,
And comforting is even my pain,
When I cry for love.

How I laugh at the important,

Die Blutvergießer, Helden, Prinzen!
Denn mich beglückt ein kleines Haus,
Sie nicht einmal Provinzen.

Wie wüten sie nicht wider sich,
Die göttergleichen Herr'n der Erden!
Doch brauchen sie mehr Raum als ich,
Wenn sie begraben werden?

The bleeding, heroes, princes!
I am delighted by a small house,
Not those the size of provinces.

They rage not against each other,
The godly men of the Earth!
Yet need they more room than I
When they are buried?

***Gott im Frühling,*** D 448, is a Lied written by Franz Schubert (1797-1828) in 1816, though it was not published until 1887, 59 years after his death. The text was written by the German poet Johann Peter Uz (1720-1796) and gives thanks to God for the Spring. Schubert often used ostinato in his piano accompaniments to add a certain character to his Lieder, and in this case the pattern is quite unique. It lends an impression of lifting to the song.

**Gott im Frühling**
In seinem schimmernden Gewand
Hast du den Frühling uns gesandt,
Und Rosen um sein Haupt gewunden.
Holdlächelnd kömmt er schon!
Es führen ihn die Studen,
O Gott, auf seinem Blumenthron.

Er geht in Büschen, und sie blühn;
Den Fluren kommt ihr frisches Grün,
Und Wäldern wächst ihr Schatten wieder,
Der West liebkosend schwingt
Sein tauendes Gefieder,
Und jeder frohe Vogel singt.

Mit eurer Lieder süβem Klang,
Ihr Vögel, soll auch mein Gesang
Zum Vater der Natur sich schwingen.
Entzückung reiβt mich hin!
Ich will dem Herrn lobsingen,
Durch den ich wurde, was ich bin!

**God in the Spring**
In Your shimmering robe
Have You given us the Spring,
And roses wind around Your head.
Smiling, He comes soon!
The hours attend You,
O God, on Your flowered throne.

He goes in groves, and they bloom;
He comes into fresh green meadows,
And forests spread their shade again,
The west wind, softly murmuring,
Beats its thousand wings,
And every joyful bird sings.

With the sound of your sweet songs,
You birds, should also my song
Rise to the Father of nature.
Rapture takes me there!
I will sing praises to the Lord,
To whom I owe what I am!

Hugo Wolf (1860-1903) was a prominent composer of Lieder in the 19th century. Wolf, along with Franz Schubert and Robert Schumann, marked the culmination of the Lied as an art form. Musically, Wolf added a more dramatic and romantic quality to his Lieder, and this set him apart from his colleagues. He died from syphilis in 1903, and soon after the popularity of the Lied began to decline.

***Gebet*** is No. 28 in Wolf's *Mörike-Lieder.* Most of the songs in the group have no direct relationship to one another aside from their common authorship. As the name Mörike-Lieder suggests, the texts were written by Eduard Mörike. This text is a prayer for humility and perspective. Notice that the final phrase of the vocal line does not resolve as expected, but ends with an unsettled feeling.

**Gebet**
Herr, schicke was du willt,
Ein Liebes oder Liedes;
Ich bin vergnügt, daβ Beides
Aus deinen Händen quillt.

Wollest mit Freuden und wollest mit Leiden
Mich nicht überschütten!
Doch in der Mitten,
Liegt holdes Bescheiden.

**Prayer**
Lord, send what You will,
A joy or a sadness;
I am content, that both
Flow from Your hands.

Will that with joy or sadness
I will not be overcome!
Yet in the middle
Lies humble contentment.

***Die Spröde*** and ***Die Bekehrte*** are Nos. 26 and 27, respectively, in Wolf's *Goethe-Lieder.* As in the *Mörike-Lieder,* most of these songs have no association with one another other than their authorship by Johann Wolfgang von Goethe (1749-1832). These two particular Lieder, however, are often performed together. *Die Spröde* tells the story of a shepherd girl who rejects every man she meets so as not to be hurt by them. *Die Bekehrte,* on the other hand, tells the story of a girl who experienced a chilling encounter with a man in

the woods that has left her scarred and unbalanced. In this way, the songs depict two sides of the same coin.

**Die Spröde**
An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So lala! Lerallala!

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So lala! Lerallala!

Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur lala! Lerallala!

Die Bekehrte
Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! . . .

Und er zog mich an sich nieder,
Küßte mich so hold, so süß,
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! . . .

Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la! . . .

**The Brittle**
On the clearest Spring morning
Went the shepherdess and sang,
Young and fair and without sorrow,
That it rang through the hills,
So lala! Lerallala!

Thyrsis offered her, for one kiss,
Two, three lambs on the spot,
She looked roguishly for a while;
Yet she sang and laughed away:
So lala! Lerallala!

And another offered her ribbons,
And the third offered his heart;
Yet she played with heart and bands
As she did with the lambs,
Only lala! Lerallala!

**The Changed**
In the glow of sunset
Walked I softly through the wood,
Damon sat and blew on his flute,
That it rang from the rocks,
So la la! . . .

And he drew me lower to him,
Kissed me so gently, so sweet,
And I said: "Blow again!"
And the good youth blew,
So la la! . . .

My peace is now lost,
My joy has flown away from here,
And I hear in my ears
Ever more the old tone,
So la la! . . .

Richard Strauss (1864-1949) was born in Munich, Germany. He began his compositional career writing conventional pieces like Lieder before moving to tone poems and eventually opera, for which he is known best. He married a soprano named Pauline de Ahna at the age of 30, and from that point on showed a clear favoritism for the soprano voice. This is evident in both his operatic repertoire and his Lieder.

*Ich Schwebe,* Op. 48, No. 2, was written in 1900. The text was written by Karl Friedrich Henckel (1864-1929), and expresses the sweet pain of having loved and lost. Strauss set the poem to a flowing musical line that contrasts beautifully with the sorrow in the text. The music reaches its climax in the third stanza of the poem, as the true sentiment of the text is revealed.

**Ich Schwebe**
Ich schwebe wie auf Engelsschwingen,
Die Erde kaum berührt mein Fuß,
In meinen Ohren hör' ich's klingen
Wie der Geliebten Scheidegruß.

Das tönt so lieblich, mild und leise,
Das spricht so zage, zart und rein,
Leicht lullt die nachgeklung'ne Weise
In wonneschweren Traum mich ein.

Mein schimmernd Aug' indess mich füllen
Die süssesten der Melodien

**I float**
I float as if on angels' wings,
The Earth barely touches my foot,
In my ears I hear it sounding
Like the beloved's goodbye.

That sounds so lovely, mild, gentle
That speaks so shy, tender and pure,
Softly the echoing melody lulls me
Into a wonderful dream.

My shimmering eye, filling with
The sweetest of melodies

Sieht ohne Falten, ohne Hüllen
Mein lächelnd Lieb' vorüber ziehn.

Sees without wrinkles or distortion
My smiling love walking by.

*Meinem Kinde*, Op. 37, No. 3, was written in 1897 to celebrate the first birthday of Richard Strauss' first son, Franz, and was dedicated to his wife Pauline. This Lied was originally set for voice and strings, but was transcribed for piano by Max Reger (1873-1916). The text is by Gustav Falke (1853-1916).

**Meinem Kinde**
Du schläfst und sachte neig' ich mich
Über dein Bettchen und segne dich.
Jeder behutsame Atemzug
Ist ein schweifender Himmelsflug,
Ist ein Suchen weit umher,
Ob nicht doch ein Sternlein wär'
Wo aus eitel Glanz und Licht
Liebe sich ein Glückskraut bricht,
Das sie geflügelt herniederträgt
Und dir auf's weiße Deckchen legt.
Du schläfst und sachte neig' ich mich
Über dein Bettchen und segne dich.

**My Child**
You sleep and carefully I lean down
Over your little bed and I bless you.
Every careful breath
Is a wandering comet in the sky,
Is a wish far away,
If there is not yet a star,
Where out of happiness and light
Love breaks for itself a lucky sprig
That it, winged, carries down
And lays on your coverlet.
You sleep and carefully I lean down
Over your little bed and I bless you.

*Nichts*, Op. 10, No. 2, was written in 1885. This opus was Strauss' first set of songs to appear in print. The text was written by Hermann von Gilm (1812-1864).

**Nichts**
Nennen soll ich, sagt ihr, meine
Königin im Liederreich?
Toren, die ihr seid, ich kenne
Sie am wenigsten von euch.
Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Ton,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiß ich davon!

Ist die Sonne nicht die Quelle
Alles Lebens, alles Lichts?
Und was wissen von derselben
Ich und ihr und alle? Nichts!

**Nothing**
I should name, you say,
My queen in the land of song?
Fools that you are, I know her
Least of all of you.
Ask me of the color of her eyes,
Ask me of the sound of her voice,
Ask of gait and dance and bearing,
Alas, and what do I know of it!

Is the sun not the source
Of all life, all light?
And what do we know of it,
I and you and everyone? Nothing!

***No Word from Tom...I Go, I Go to Him*** is from Act I of *The Rakes Progress* by Igor Stravinsky (1882-1971). The libretto of the opera was written by W. H. Auden (1907-1973) and Chester Kallman (1921-1975), and was based on a series of eight paintings and engravings by William Hogarth (1697-1764). The artworks depict the fall of one Tom Rakewell, the foolish heir of a wealthy merchant. In the opera, he is betrothed to Anne Trulove, whom he has abandoned in search of his inheritance. In this aria Anne is lamenting her misfortune, as she has not heard from Tom in quite some time. She fears for his safety and after much inner conflict, she resolves to travel to London in search of him, claiming that "Though it be shunned or be forgotten, though it be hurt, if love be love it will not alter."

Ernest Chausson (1855-1899) was a Paris-born romantic composer who was greatly influenced by Jules Massenet (1842-1912). His melodies have a very fluid motion with very elegant piano accompaniments. Though his works include both an opera and a symphony, Chausson is best known for his work in French song. He unfortunately died just as he was beginning to flourish as a composer, and only produced 39 opus numbers.

*Chanson d'Ophélia*, Op. 28, No. 3, was written in 1896, only three years before Chausson's death. The text is from *Hamlet*, the tragedy by William Shakespeare (1564-1616). The character Polonius has been killed, and his daughter Ophelia has gone mad with grief. In this song she is telling of the funeral and her sense of loss.

**Chanson d'Ophélia**
Il est mort ayant bien souffert,
Madame; Il est parti; c'est une chose faite.

**The Song of Ophelia**
He is dead, having well suffered,
My lady; he is gone; it is a fact.

Une pierre à ses pieds et pour poser sa tête
Un tertre vert.
Sur le linceul de neige
À pleines mains semées
Mille fleurs parfumées,
Avant d'aller sous terre
Avec lui sans retour
Dans leur jeunesse épanouie
Ont bu, comme une fraîche pluie,
Les larmes du sincere amour.

A stone at his feet and at his head
A grass-green turf.
On the blanket of snow
Are plentifully sewn
A thousand fragrant flowers,
Which, before going into the earth
With him without return
In their gleaming youth
Drank, as with a fresh rain,
The tears of true love.

*Amour d'antan,* Op. 8, No. 2, was written in 1882. This opus is a set of four songs with texts by Maurice Bouchor (1855-1929). Th song begins with a wistful musical line, and the poet is asking a former love to remember their time together. As the text begins describe more specific details, the music becomes more dreamlike before once again returning to a longing state.

**Amour d'antan**
Mon amour d'antan,
Vous souvenez-vous?
Nos coeurs ont fleuri tout comme deux roses
Au vent printanier des baisers si doux.
Vous souvenez-vous de ces vielles choses?
Voyez-vous toujours en vos songes d'or
Les horizons bleus, la mer soleilleuse
Qui baisant vos pieds lentement s'endort?
En vos songes d'or peut-être oublieuse?
Au rayon pâli des avrils passés
Sentez-vous s'ouvrir
La fleur de vos rêves
Bouquet d'odorants et de frais pensers?
Beaux avrils passés là-bas,
Sur les grêves!

**Love of Yester-Year**
My love of yester-year,
Do you remember?
Our hearts bloomed like two roses
In the wind of spring, sweet kisses.
Do you remember these things?
Do you still see in your gold dreams
The blue horizons, the sunlit sea
Which kiss your feet and fall asleep?
In your gold dreams, can you forget?
In the pale rays of April past
Do you feel it unfolding,
The flower of your dreams
A bouquet of new, fragrant thoughts?
Beautiful Aprils passed there,
On the strand!

***Sérénade italienne,*** Op. 2, No. 5, was written in 1880. The text was written by Paul Bourget (1852-1935), though the other songs in this opus were written by different authors. Chausson's earlier works were the ones most influenced by Massenet, and this is eviden here with the flowing vocal line and the delicate ostinato in the piano accompaniment.

**Sérénade italienne**
Partons en barque sur la mer
Pour passer la nuit aux étoiles.
Vois, il souffle juste assez d'air
Pour enfler la toile des voiles.
Le vieux pêcheur italien
Et ses deux fils, qui nous conduisent
Ecoutent mais n'entendent rien
Aux mots que nos bouches se disent.
Sur la mer calme et sombre, vois,
Nous pouvons échanger nos âmes,
Et nul ne comprendra nos voix,
Que la nuit, le ciel et les lames.

**Italian Serenade**
Let us sail on the ocean
To pass the night under the stars.
See, the breeze is blowing just right
To swell the cloth of the sails.
The old Italian fisherman
And his two sons, who guide us,
Hear but cannot understand
The words we speak to one another.
On the ocean calm and somber, see,
We can exchange our souls,
And no one will know our voices,
But the night, the sky and the waves.

Jake Heggie (b. 1961) is one of the most well-known and respected American composers alive today. He has composed several acclaimed operas as well as over 200 songs. As a pianist, he has accompanied some of the greatest singers of our time, including Dawn Upshaw, Susan Graham and Thomas Hampson.

Heggie's song cycle *Natural Selection* was composed and first performed in 1997, in San Francisco, California. Both the text, written by Gini Savage, and the music were written for soprano Nicolle Foland, who premiered the cycle. The poems are a journey through the self-actualization of a young woman. In *Creation* it begins with a sudden awareness of self, a yearning to explore and experience. In *Animal Passion* she discovers the carnal side of herself and experiments with sexuality. *Alas! Alack!* tells of her adventures in relationships; she is drawn to excitement even when she realizes it isn't a good idea. Heggie cleverly uses characters from the world's most famous operas to illustrate the point. In *Indian Summer – Blue,* she is now a mature woman telling of her memories

and her regrets, though she still has a bit of her old curious nature. In the final song of the cycle, *Joy Alone (Connection)*, she finally finds peace in who she is and connects with the world around her. The music comes full circle in this set, with elements of the first song returning in the last.

***Regnava nel silenzio...Quando rapito in estasi*** is from Act I of *Lucia di Lammermoor*, by Gaetano Donizetti (1797-1848). The libretto was written by Salvatore Cammarano (1801-1852) and was based on the novel *The Bride of Lammermoor*, by Sir Walter Scott (1771-1832). In this scene, Lucia and her maid Alisa are waiting by a fountain for her lover, Edgardo, to arrive. Lucia and Edgardo are caught in a feud between their two families and the match is therefore forbidden. Lucia tells Alisa of an encounter she had on this very spot with a ghost of her ancestor. Alisa tells her this vision was a warning and that Lucia must give up her love, but Lucia responds with an ardent declaration of love and fidelity to Edgardo.

**Regnava nel silenzio**
Regnava nel silenzio alta la notte e bruna...
Colpia la fonte un pallido raggio di tetra luna...
Quando un sommesso gemito
Fra l'aure udir si fè ed ecco,
Ecco su quel margin, ah!
L'ombra mostrarsi a me, ah!
Qual di chi parla,
Muoversi il labbro suo vedea,
E con la mano esanime,
Chiamarmi a sé parea;
Stette un momento immobile,
Poi ratta dileguò,
E l'onda pria sì limpida
Di sangue rosseggiò.

Egli è luce a giorni miei,
È conforto al mio penar.
Quando rapito in estasi
Del più cocente ardore,
Col favellar del core
Mi giura eternal fè,
Gli affanni miei dimentico;
Gioia diviene il pianto.
Parmi che a lui d'accanto
Si schiuda il ciel per me!

**Silence Reigned**
Silence reigned in the deep night...
Pale moonlight struck the fountain...
When a low moan
Through the air was heard and here,
Here on this edge, ah!
The shade showed itself to me, ah!
As with one who speaks,
I saw her lips moving,
And with her lifeless hand,
She seemed to call me to her;
She stayed motionless for a moment,
Then quickly vanished,
And the water at first so clear
Reddened with blood.

He is the light of my days,
He is the comfort for my pain.
When rapt in ecstasy
Of the most passionate love,
With words of the heart
He swears eternal faith to me,
I forget my sorrows;
The weeping becomes joy.
It seems to me that next to him
The heavens open themselves to me!

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# THE HATTIE BISHOP SPEED ENDOWED CONCERT SERIES

presents

# Nicola Benedetti, violin

## Katya Apekisheva, piano

Sunday, February 8, 2009
**3:00 p.m.**

## PROGRAM

**Sonata for violin & piano No. 2 in A Major, Op. 100** — **Johannes Brahms** (1833–1897)
Allegro amabile
Andante tranquillo –Vivace
Allegretto grazioso, quasi andante

**Violin Sonata No. 5 in G Major, Op. 27 No. 5** — **Eugène Ysaye** (1858–1931)
L'aurore: Lento assai
Danse rustique: Allegro giocoso molto moderato

## INTERMISSION

**Sonata for violin & piano No. 1 in F Minor, Op. 80** — **Sergei Prokofiev** (1891–1953)
Andante assai
Allegro brusco
Andante
Allegrissimo–Andante assai, come prima

**Tzigane** — **Maurice Ravel** (1875–1937)

*PROGRAM SUBJECT TO CHANGE*

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Ms. Benedetti records exclusively for Universal / Deutsche Grammophon.

# Program Notes

*by John Hausmann*

Johannes Brahms spent the summer of 1886 summering at his favorite retreat in Lake Thun, Switzerland. It was quite a prolific time for Brahms; aside from numerous lieder, he also composed sonatas for violin and cello, and his third piano trio. The Second Violin Sonata has long been renowned for its lyricism. For those familiar with Brahms' later chamber music it will appear to replace some of the darker character of that music with accessibility and warmth. One of the more interesting aspects of this piece is the collaborative nature of the writing. The interplay between the instruments is apparent from the theme of the first movement, which is initially presented in the piano, with the violin adding countermelodies. When the themes exchange, the violin takes up a lyric statement of the melody. This melody is developed throughout the movement, appearing at one time with a dark, minor coloring. Throughout the first movement, the violin and piano share the work of presenting and expanding musical ideas, a trend that continues through the remainder of the work. A gentle melody begins the second movement, and is contrasted with a playful, humorous second theme. Development of these two themes alternates throughout the remainder of the movement, with the music, again, being shared equally between instruments. Like the first two, the third movement begins with a long, arching melody. One of the sonic anchors of the work is a fully diminished seventh chord, a dissonant sound that Brahms exploits to develop interplay between the two instruments. The entire work reveals the mind of Brahms, as a composer, who is focused more on melodic than motivic development, and whose characteristic polyphonic writing develops through more lengthy stretches of melodic interplay.

Eugène Ysaÿe was a Belgian violinist and composer who ranks among the greatest performers of all time. His playing was admired by Franz Lizst, Clara Schumann, and Anton Rubinstein. Numerous composers dedicated compositions to him, and he was entrusted with several premier performances, including that of Debussy's only string quartet. His prodigious musicianship extended beyond the violin; he turned down directorship of the New York Philharmonic in 1898 due to his demanding touring schedule, and assumed control of the Cincinnati Symphony Orchestra in 1918. Despite a relatively small list of complete works, which include several works for strings and the only performed opera with a text in Walloon, a sub-dialect of Belgian, his Six Sonatas for Solo Violin are beloved and established cornerstones of the violin repertoire. The solo sonata exploits the range and ability of the violin in the grand tradition established with J.S. Bach's famous D minor Chaconne, while using expanded performance techniques unheard of in Bach's time. The use of extended violin techniques (pizzicato, notes bowed over pizzicato, lines in harmony, difficult octave passages, and virtuoso arpeggios) adds exciting flair to the music. However, the genius of the piece lies in its solo writing. Themes are developed melodically and harmonically in a creative way; Ysaye rarely uses the same method twice. For example, the climax of the first movement develops an idea from the drone heard at the beginning of the piece; arpeggios expand the register and the accompaniment opens out from a simple drone into arpeggios brilliantly employing the entire range of the violin. The brilliance of the solo writing is even more apparent in the second section, with its self accompanied dance. A slow interlude provides a moment of release, until the dance theme returns and the

piece builds to an exciting conclusion.

Listening to the First Violin Sonata, one of the darkest works Sergei Prokofiev wrote, it seems extremely appropriate that the first and third movements were performed at the composer's funeral. The dark character of the piece is established at the very beginning of the first movement, with the sinuous melody low in the piano's register. The use of a falling fifth throughout the theme heightens the tension and adds to the grave character of the music. After a static section where the two instrumentalists seem to struggle to gather the strength to drag themselves forward, a rapid muted scalar passage in the violin accompanies a quiet chorale in the piano. Prokofiev himself said that this passage should sound like "wind in a graveyard." The unrelentingly dark tone of the first movement departs rarely from the minor mode established at the beginning. The second movement carries this darkness forward, but with a development of the latent aggression only suggested by the first movement. Sections with hammered chords in both instruments alternate with a grotesquely out-of-place march and other music that sounds as if it is trying and failing to come to terms with antagonism provided by the first theme.

The third movement has a lighter quality about it, resulting from the way Prokofiev voices the piano part and the relatively simple form (ABA and coda). However, despite how welcome this respite seems, an active listener will be aware that the character of the music is mysterious and ominous, despite its more transparent surface. One realizes this relatively peaceful sojourn was only an illusion immediately at the start of the fourth movement where the tranquility is abruptly replaced with rapidly changing meter. The pattern (5/8- 7/8- 7/8- 8/8) is repeated several times before even the illusion of stability it creates is demolished by rhythmic augmentation and diminution. The "wind in a graveyard" passage from the first movement returns, and the haunting evocation of this music is played out until the very final sparse, hallow chords.

Maurice Ravel's *Tzigane* is an exciting virtuosic showpiece. The piece's title is one of the French words for "gypsy." Inspiration for the piece does not come from authentic gypsy melodies, but rather was a popular musical exoticism (similar to the Spanish sound world in Ravel's *Rapsodie Espangole*). This exoticism is present from the very first notes of the piece. This melody, which gets its particular dark sound from the register Ravel uses, is ornamented and expanded as the main theme of the first section. This theme, developed in a challenging octave section that exploits the tonal brilliance of the higher register of the violin, gives way to an upward climbing arpeggio and a Romantic-sounding harmonization. The second section of the piece begins with the entrance of the piano, which sets up an ostinatio for the violin's gypsy dance. This dance employs even more virtuosic techniques than the first section, such as rapid scale passages and intensely challenging one- and two-hand pizzicato sections. The piece builds to an exciting climax, showcasing Ravel's virtuosic string writing. The arrangement we hear today is Ravel's transcription from the original part for violin and Luthéal, an instrument he was trying to popularize. The Luthéal was essentially a prepared grand piano with four organ-like stops, sounding like a cross between a harp, a harpsichord, and a piano forte. Ravel used this now unfortunately lost instrument to imitate the sound of a Gypsy cymbal, and some vestiges of this effect can still be heard in the piano writing.

## Nicola Benedetti



Named BBC's Young Musician of the Year in 2004, violinist Nicola Benedetti has captivated audiences and critics with her performances and poise.

Nicola has performed with the London Philharmonic, BBC Philharmonic, Berlin, City of Birmingham Symphony, Deutsches Symphony, Philharmonia, Royal Liverpool Philharmonic, RTE National Symphony, Tonhalle, Ulster, and Vienna Tonkunstler Orchestras, and Academy of St. Martins in the Fields and London Mozart Players. She has toured Spain with the Royal Scottish National Orchestra, China with the BBC Scottish Symphony Orchestra.

An exclusive Universal/Deutsche Grammophon artist, Nicola has released three albums. Her most recent album features a violin concerto, *Lalishri*, by John Tavener and Vaughan Williams' *The Lark Ascending*. Nicola's second album, including Mendelssohn's Violin Concerto and *From Ayrshire*, a piece written for her by James MacMillan, received a unanimously positive response reaching No. 1 on the BBC Music charts and named "Disc of the Month" by Classic FM. Her debut album featured Szymanowski's Violin Concerto No. 1, the work which catapulted her to nationwide fame after she performed it to win BBC Young Musician of the Year. She was recently awarded a Classical BRIT for Young British Classical Performer.

Born in Scotland of Italian heritage, Nicola began violin lessons at the age of five. In 1997, she entered the Yehudi Menuhin School, where she studied with Natasha Boyarskaya. After leaving the Yehudi Menuhin School she continued her studies with Maciej Rakowski in London. She is currently taking lessons from Pavel Vernikov in Vienna.

## Katya Apekisheva



Katya Apekisheva is one of Europe's foremost pianists, in demand internationally as a soloist and chamber musician, and has been described by *Gramophone Magazine* as "a profoundly gifted artist" who has "already achieved artistic greatness."

A prize-winner at the Leeds Piano Competition and Scottish Piano Competition, Katya has appeared as soloist with many of the world's leading orchestras including the London Philharmonic, the Philharmonia Orchestra, the Halle Orchestra, the Moscow Philharmonic, the Jerusalem Symphony, and the English Chamber Orchestra. She has collaborated with such conductors as Sir Simon Rattle, David Shallon, and Alexander Lazarev. Equally at home as a chamber musician, Katya collaborates with Janine Jansen, Natalie Clein, Maxim Rysanov, Jack Liebeck, Boris Brovtsyn, Alexei Ogrinchouk, and Nicholas Daniel among others. In this capacity she is a regular guest at major chamber music festivals around the world.

Her solo CD release of Grieg solo piano works received critical acclaim, including Classic FM CD of the week and *Gramophone Magazine* Editor's Choice. She has also collaborated on several recordings with the violinist Jack Liebeck, including a Classical Brit-nominated CD.

Born in Moscow into a family of musicians, she studied at the Gnessin music school for exceptionally gifted children under Ada Traub and Anna Kantor. At the age of 12 she performed a Mozart Concerto with Gnessin School Orchestra which was broadcast by Moscow Classical Radio. Katya has studied at the Rubin Music Academy in Jerusalem with Irina Berkovich (there Katya won an America-Israel Scholarship and was awarded second prize at the Young Talents Radio Competition) and with Irina Zaritskaya at the Royal College of Music (where she received President's Rose Bowl, which was presented to her by HRH Prince of Wales).

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*trumpet, cornet, flugelhorn and corno da caccia*

**with**

**Jack Ashworth,** ***organ***
**Bruce Heim,** ***corno da caccia***
**Meme Tunnell,** ***piano***
**Greg Byrne,** ***vibraphone***
**Laura Lea Duckworth,** ***soprano***

# Faculty Recital

Sunday Evening
February 8, 2009
7:30 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*Thank you.*

# NOTES

**Alle voci del bronzo guerriero - Georg Friedrich Handel**

English translation by Maria Giuseppina Swenson

To the call of the bellicose brass
Let us answer with festive echo.
And let us make the mystery clear
Why the olive has to sprout from the laurel.

**Shadow Walk - Frederick Speck**

Shadow Walk, for trumpet and vibraphone, was written to honor the memory of the father of Daniel McNalley. The duo features an interplay between the voices of the two instruments, at times maintaining their individuality while at others dialoguing in a conversational manner. A reflective coda brings the harmonic vocabulary of the two together, creating repose and release.

--notes by Frederick Speck

# PROGRAM

Suite of Dances — Claude Gervaise (1525-1560)
- Allemande
- Pavanne
- Galliarde
- Branle de Champagne

Alle voci del bronzo guerriero (from Cantata 19) — Georg Friedrich Handel (1685-1759)

Concerto in d minor — Tomaso Albinoni (1671-1751)
- Grave

Largo from Triptyque — Henri Tomasi (1901-1971)

Believe Me If All These Endearing Young Charms — Traditional Irish, Scottish or English arr. Hunsberger

Shadow Walk (2003) (World Premiere) — Frederick Speck (b. 1955)

Conducted by Frederick Speck

## INTERMISSION

Concerto in Eb major — Johann Joachim Quantz (1697-1773)
- Allegro
- Adagio cantabile
- Allegro

Concerto in D major — Johann Melchior Molter (1695-1765)
- Allegro
- Largo
- Allegro

Concerto in D major — Johann Friedrich Fasch (1688-1758)
- Allegro
- Andante
- Allegro

# The ARMY BLUES

Monday, February 9, 2009
Margaret Comstock Concert Hall
8:00 PM
Free

Director: CW5 Chuck Vollherbst (Maplewood, NJ)

Saxes: SSG Antonio Orta - lead alto (Guanica, Puerto Rico)
SSG Bill Linney - 2nd alto (Buies Creek, NC)
SFC Joseph Henson - lead tenor (Rock Hill, SC)
MSG John Desalme - 2nd tenor (Iowa City, IA)
SFC Dave Brown - bari (Ballston Lake, NY) +

Trombones: MSG Matt Niess - lead (Levittown, PA)
SFC Harry Watters (Huntsville, AL)
MSG Bill Holmes (Philadelphia, PA)
SFC Jeff Cortazzo - bass (Palmerton, PA)

Trumpets: SFC Liesl Whitaker - lead (Burlington, NC) +
SFC Graham Breedlove (Lafayette, LA) +
SFC Mark Wood (Gainesville, FL)
SGM Craig Fraedrich (Menomonee Falls, WI) **
MSG Kenny Rittenhouse (Fairmont, WV)

Rhythm Section: SGM Tony Nalker - piano (Lewisburg, WV) *
MSG Jim Roberts - guitar (Washington, DC)
SSG Regan Brough - bass (Orem, UT)
MSG Steve Fidyk - drums (Wilkes-Barre, PA)

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# A Masterclass with Nicola Benedetti

Monday, February 9, 2009
4:00 p.m.
Bird Recital Hall

Partita No. 3 in E Major for Solo Violin — J.S. Bach
*Gigue*

Mike Lambert, violin

Symphonie Espagnole, Op. 21 — Edouard Lalo
*Allegro non troppo*

Zachary Leezer, violin
Drew Foley, piano

Red Violin Caprices for Solo Violin — John Corigliano
*Theme and variations 1,2 and 3*

Ana Sarbu, violin

Sonata No. 1 in G minor for Solo Violin — J.S. Bach
*Fugue*

Kate Doyle, violin

String Quartet No. 12 in F, Op. 96, B. 179: "American" — Antonin Dvorak
*Allegro ma non troppo*

Ana Sarbu, violin
Aaron Neumann, violin
Michael Hill, viola
Nilson Santos, cello

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*presents*

# Anthony Elliott,
# *cello*

## Guest Recital

Wednesday Evening
February 11, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

# PROGRAM

Suite Number I in G major, BWV 1011 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuets I and II
- Gigue

Suite Number 3 in C major, BWV 1013 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Bourees I and II
- Gigue

## INTERMISSION

Suite Number 6 in D major, BMV 1016 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavottes I and II
- Gigue

Perpetual Motion "Ancestral Voices" from Lamentations: Black Folk Song Suite — Coleridge Taylor Perkinson (1932-2004)

# NOTES

The Six Unaccompanied Suites for Cello of J. S. Bach stem from an especially creative period in Bach's life. These were his years in Cothen, where he had access to a strong contingent of musicians. Much of his great instrumental music was written during this time, including the Six Sonatas and Partitas for Solo Violin, the Six Brandenburg Concertos, the French Suites, the English Suites, and many others. All manner of musicians have been drawn to the cello suites, leading to dozens of performing editions, as well as performances on other instruments including viola, bass, viola da gamba, trombone, horn, bassoon, flute, and even marimba! It speaks well of the music's intrinsic quality that so many musicians, including jazz musicians, are compelled to explore and discover the possibilities.

One of the great challenges for cellists is that we do not have the luxury of viewing a manuscript in Bach's own hand. Most musicologists and musicians believe that the original manuscript and an additional "fair copy" were lost. However there has been more recent speculation suggesting that the suites, especially the early ones, are not the work of J. S. Bach at all, but the work of his wife, Anna Magdalena Bach. There is a manuscript which exists in her handwriting. It is well known that a common practice of learning from a master was to copy, much the same way one can find young artists copying works of great masters inside the walls of the Louvre. There are a number of such manuscripts, including copies made Johann Peter Kellner. While the Magdalena and Kellner manuscripts are regarded as the most dependable sources, each has obvious errors or omissions. Anna Magdalena Bach also made copies of the Violin Sonatas and Partitas, but as there is an original manuscript of those works in Bach's own hand, there was never a doubt as to their authenticity.

It is possible the Suites were conceived as a complete set, which could be performed in two separate halves as they are for this series. In each concert a minor key suite is framed on the outside by two major ones. The key choices also allude to this, with the first three suites including the key of C, whose dominant is G, the key of G, whose dominant is D, and the key of D, whose dominant is A, bringing into play all of the open strings of the instrument, and maximizing overtone potential. The later three suites have a more complex set of key relationships. Bach's use of the key of Eb has precedent in a number of arias from the St. John and St. Luke Passions, where the text connects directly to themes of peace and tranquility, while in those same works C minor is often a key of suffering. In the case of the later Suites, Bach follows Eb major with C minor, not just as an emotional opposite, but also as a relative minor. In his fascinating book, Bach and the Dance of God, musicologist Wilfrid Mellers posits that Suite 5 explores the sufferings of the crucifixion, while Suite 6 heralds the triumph of the resurrection.

In most of the suites for cello, the tonic and dominant keys are represented by open strings. The lone exception is in Suite Number 4 in Eb. In the key of Eb, neither the tonic nor the dominant is an open string. This choice of key presents a great challenge to cellists in terms of overtones and resonance. A number of baroque cellists have taken to playing the Eb Suite in the key of G to maximize the instruments resonance. To me, this flies in the face of the Doctrine of Affections, as well as the Early Greek

concept of Ethos, where keys were regarded as having specific emotional parameters or healing powers. In preparing for these performances and the recording of these suites, I will actually be transposing Suite 4 into the key of F major, while tuning all of the open strings of the cello down a whole step. To my knowledge, it is the first time it has ever been done. The net result is that it will sound as Eb major, but will have much more to offer in terms of overtones and resonance. Cellists may wish to pursue this scordatura alternative when performing the Fourth Suite.

Suite Number 5 was written to be played with the A string tuned down to the note G. This alters significantly the timbre of the instrument, in addition to opening up new chordal possibilities. Bach wrote a version of this suite for the lute, the manuscript of which does exist in his own handwriting. Cellists can see in this suite some of Bach's own stress markings, particularly in the opening fugue.

Suite Number 6 was conceived for a five stringed instrument, incorporating the cellos normal four strings, plus an additional E string above the top string. The extra strings made it much easier to perform in the higher registers of the instrument. Suite 6 makes extensive use of the higher tessitura and treats the instrument in much more florid ways. The allemande even goes so far as to make use of the subdivision of a one hundred twenty eighth note for the first time in the suites. With such extensive rhythmic subdivision, it is not surprising that a number of manuscripts are marked Adagio or Molto Adagio for the allemande. Here and in the Sarabande one finds some of the loftiest musical expressions ever conceived.

These suites have been recorded many times by a host of outstanding artists. I feel fortunate to have been able to draw inspiration from many of them. I have also recorded them and expect that recording to be available in early spring. I would like here to acknowledge the kind assistance of Edward Parmentier who was more than willing to share his wisdom with this project.

**Anthony Elliott** is in his 15th year as Professor of Cello at the University of Michigan. He was the Grand Prize winner of the First Emanuel Feuermann International Solo Cello Competition in 1987. He has appeared as a soloist with the New York Philharmonic, the Detroit Symphony, the Minnesota Orchestra, the Vancouver Symphony, and the CBC Toronto Orchestra among others. He has performed as continuo soloist with Karl Richter, Alexander Schneider, Julius Herford, Raymond Leppard, and John Nelson. In addition to the upcoming CD of the Complete Six Unaccompanied Suites of J. S. Bach, he has recorded the Complete Sonatas and Variations of Beethoven. Other releases include an all Rachmaninoff album, as well as works by Hindemith, African-American, French, and Slavic composers.

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UNIVERSITY OF
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Thursday, February 12, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

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Fantasie — Georg Philipp Telemann (1681-1767)

Jonathan Hogan, *flute*
student of Don Gottlieb

Barcarelle — Sherwood Schaffer (b.1934)

Matthew Reidinger, *tenor saxophone*
student of John Moore
Jay Coughlon, *piano*

Hungarian Pastoral Fantasy, Op. 26 — Albert Franz Doppler (1821-1883)

Lauren Cannady, *flute*
student of Don Gottleib
Josué Ramírez, *piano*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

*presents*

# Daniel Weeks,
# *tenor*

**and**

# Naomi Oliphant,
# *piano*

# Faculty Recital

Friday Evening
February 13, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Le Manoir de Rosemonde
Soupir
Sérénade Florentine
L'Invitation au Voyage

Henri Duparc
(1848-1933)

Lieder und Gesänge von G. F. Daumer, Op. 57
Von waldbekränzter Höhe
Wenn du nur zuweilen lächelst
Es träumte mir, ich sei dir teuer
Ach, wende diesen Blick
In meiner Nächte Sehnen
Strahlt zuweilen auch ein mildes Licht
Die Schnur, die Perl an Perle
Unbewegte laue Luft

Johannes Brahms
(1833-1897)

## INTERMISSION

Songs of Travel
The Vagabond
Let Beauty awake
The Roadside Fire
Youth and Love
In Dreams
The Infinite Shining Heavens
Whither must I wander?
Bright is the ring of words
I have trod the upward and the downward slope

Ralph Vaughan Williams
(1872-1958)

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

*the*

# African American Music Heritage Institute

# Third Stream:

*The Marriage of Jazz and Classical Music*

**featuring**

## Guest Artist: Orbert Davis

**with**

## UofL Faculty Jazz Rhythm Section and the UofL Symphony Orchestra

Sunday Evening
February 15, 2009
7:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

All selections composed and/or arranged by **Orbert Davis,** except as noted.

**To be selected from:**

"Introductions" (1998)
from *Four Tone Poems for Jazz Quintet and Orchestra*

1000 Questions, One Answer (2005)

Seraphim (2005)

Weatherbird* (Louis Armstrong)

An Afternoon with Mr. Bowie, Part I (2006)

An Afternoon with Mr. Bowie, Part II (2006)

Orbert Davis, *conductor and trumpet soloist*
Nicole Mitchell, *flute soloist*
Jonathan Hogan, *saxophone soloist*
Jim Connerley, *piano*
Tyrone Wheeler, *bass*
Jason Tiemann, *drum set*

Special thanks to Kimcherie Lloyd, Director of Orchestral Studies

The African American Music Heritage Institute was founded at the University of Louisville School of Music in 1996 by Jerry Tolson, Associate Professor of Jazz Studies and Music Education and Mama Yaa Asantewa, local artist, producer, and storyteller.

### Mission Statement

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

# ARTIST BIOGRAPHY

Trumpeter, composer **Orbert Davis** is an associate professor of music and Director of Jazz at the University of Illinois at Chicago. Orbert is also the co-founder, conductor and artistic director of the critically acclaimed CHICAGO JAZZ PHILHARMONIC, a 55+ piece jazz-symphonic orchestra dedicated to multi-genre projects. Winner of the 1995 Cognac Hennessy National Jazz Search, Orbert was chosen one of Chicago Tribune's "1995 Arts People of the Year." Chicago Magazine named him "Y2k Best Trumpeter in Chicago" and "Chicagoan of the Year for 2002."

Along with his business partner/manager Mark Ingram, Orbert owns and operates ORBARK PRODUCTIONS. Their credits include projects for Atlantic, Capitol, CBS, Epic, MCA, the Warner Brothers record labels and several feature films. He was jazz consultant for *Academy Award* winning director, Sam Mendes, on the DreamWorks Pictures feature film "Road to Perdition," starring Tom Hanks and Paul Newman, where he also had a cameo appearance.

Orbert's 2004 CD release entitled *"Blue Notes,"* was the follow-up to his critically acclaimed *"Priority"* CD, which garnered an LA Times 4-star review, hit Top-50 "most played on national radio" Jazz CDs in 2002 and was named Top-10 best Jazz CDs of 2002 by the Chicago Tribune.

In 1998 Davis and Ingram founded "MusicAlive," (now the Arts Education outreach arm of Chicago Jazz Philharmonic) an interdisciplinary enrichment program that focuses on teaching life and academic skills through music and the Arts. Currently running in 5 Chicago Public Schools, the program also seeks to create and develop "jazz bands" at the elementary school level through its "Jazz Alive" initiative.

Mr. Davis has a Bachelor's degree in trumpet performance from DePaul University and a Master's degree in Jazz Pedagogy from Northwestern University.

Thanks to the following for their support in making this event happen:

School of Music Office of the Dean
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Office of the Vice Provost for Diversity and Equal Opportunity
African American Theater Program
Commission On Diversity and Racial Equality
U of L Cultural Center

# University Symphony Orchestra

Kimcherie Lloyd, *director*
Nilson Galvão, Jr., *assistant conductor*
Anne Rudolph, *librarian*
Rodney Younger and Bryan Warfield, *managers*

### First Violin
Ana Sarbu †
Anne Rudolph
Leslie Heinzen
Mike Lambert
Steven Kinnamon
Anna Dolan
Brittney Washam
Nathan Chapman

### Second Violin
Aaron Neumann ‡
Gabrielle Boguslaw
Ashley Wolf
Courtney Schisler
Courtney Morrison
Franzeli Sharp

### Viola
Felicia Hogan ‡
Allison Simpson
Elena Dias
Jim Dersch
Sarah Speck
Lauren Henley
Brittany Whelan

### Cello
Byron Farrar ‡
Erin Cassell
Molly Goforth
Luke Darville
Nicole Boguslaw
Katie Schladand
Audrey Bowlds
Lindsey Becker
Chelsea Getty
Andrew Rafferty

### Bass
Chris Korenkiewicz
Felice Howard
Jake Siener
Matthew Boothe
Andrew Witten
Grant Jacobs
Karli Bailey
David Graeser
Ben Heckel

### Flute
Amy Ensel
James Smith
Mimi deGuzman
Jennifer Van Wie

### Oboe
Lexie Langella

### Clarinet
Chris Phillips
Robert Acosta
Carolyn Fassio
Samantha Holman

### Bassoon
Jay Coughlon
James Young

### Contrabassoon
Cody Gault

### Horn
Kate Reyman
Alie Farley
Justin Warner
Ben Tayler
Ian Wolfe

### Trumpet
Gregg Alvarez
Robbie Elliot
Joel Watson
Kurt Bonnet

### Trombone
Ian Gregory
Krista Eifler
Daniel Thomas

### Bass Trombone
Rusty Crimm

### Tuba
Adam Edwards
Bryan Warfield

### Timpani
Rodney Younger

### Percussion
Rebecca Denflip
Tony Johnson
Jimmy Weixler
Sam Rouster

### Harp
Lydia Falconnier

### Piano/Celeste
Liz Ames

† *concert mistress*
‡ *principle*

UNIVERSITY OF
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*presents*

# University Jazz Combos

**McCoy Tyner Combo**
*Directed by Tyrone Wheeler*

**Horace Silver Combo**
*Directed by Tyrone Wheeler*

**Red Garland Combo**
*Directed by Ansyn Banks*

**Brazilian Ensemble**
*Directed by Anderson Pessoa*

Monday Evening
February 16, 2009
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
*Thank you.*

# PROGRAM

Song for My Father — Horace Silver

The Nearness of You — Carmichael & Washington

**McCoy Tyner Combo**

Phil Duff, *alto sax* — Todd Mullins, *trumpet*
Tim Blunk, *guitar* — Saulo De Almedia, *bass*
Meg Samples, *drums* — Brandon Johnson, *tuba*
Mary Gutwein, *vocals*
Tyrone Wheeler, *director*

Sunny — Bob Hebb

The Natives are Restless Tonight — Horace Silver

**Horace Silver Combo**

Jun Kojima, *alto sax* Chris Grzech, *trombone*
Jonas Butler, *trumpet* Jonathan Ellis, *piano*
Jonathan Gardener, *guitar* Jake Reber, *bass*
A. Skarshaug, *drums*
Tyrone Wheeler, *director*

Bopag'in — Jimmy Heath

Seventh Avenue — Victor Lewis

**Red Garland Combo**

Ryan Sanders, *alto* Graeme Gardiner, *alto*
Noah Barker, *piano* Jake Stith, *guitar*
Jake Reber, *bass* Aaron Latos, *drums*
Ansyn Banks, *director*

Vera Cruz — Milton Nascimemto

Minha Saudade — Joao Donato

**Brazilian Ensemble**

Dan Gomby, *sax* Jun Kojima, *sax*
Noah Barker, *piano* Matt Human, *bass*
Josh Kavanaugh, *guitar*
Aaron Latos, Joe Dunn, John Kleemeir, *percussion*
Anderson Pessoa, *director*

UNIVERSITY OF
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*presents*

# Bruce Heim,
# *horn*

**and**

# Harry Pickens,
# *piano*

## Faculty Recital

Wednesday Evening
February 18, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Violin Sonata in F Major, Op. 5, No. 10 — Arcangelo Corelli/Fritz Kreisler (1653-1713/1875-1962)
I. Preludio (Adagio)
II. Sarabanda (Largo)
III. Variations on Corelli's Gavotta (Allegro) by Fritz Kreisler and Roger Harvey

Sonata No. 1 for Horn and Piano (1960) — Alec Wilder (1907-1980)
I. Preludio (Adagio)
II. Andante (Rock it sweetly)
III. Allegro Giocoso

Blackberry Winter — Alec Wilder and Loonis McGlohon

Jordu — Duke Jordan

Blues and Variations for Monk (1982) — David Amram (born 1930)

'Round Midnight — Thelonius Monk

*Appel interstellaire* (1974) — Olivier Messiaen (1908-1992)
from "Des canyons aux étoiles..."
(*Interstellar Call* from "From the Canyons to the Stars")

Fragile (1987) — Sting (Gordon Sumner)

# BIOGRAPHIES

**Bruce Heim** is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee (Tennessee) Summer Music Festival and as Principal Horn of the Oklahoma Symphony Orchestra. As a solo recitalist, concerto soloist, and chamber musician, Mr. Heim has performed at numerous international music festivals as well as throughout the U.S. He frequently performs with the Saint Louis Symphony Orchestra, including their 1993 and 1998 European tours and numerous East Coast tours. Mr. Heim can be heard on the critically acclaimed recording, "Captured: Sonus Brass!" He maintains an active schedule of private teaching and fulfills invitations as teacher, concerto soloist, clinician and adjudicator. During two recent seasons, he served as Acting Co-Principal Horn of the Louisville Orchestra.

**Harry Pickens** is a pianist, composer, teacher, organizational consultant and engaged citizen. His inspiring and unique recordings, concerts and workshops have touched the lives of over 250,000 people over the past 25 years.

Mr.Pickens was born in the coastal city of Brunswick, Georgia and currently resides in Louisville Kentucky. A modern-day Renaissance man, Harry has integrated his many interests and talents into a unique and multifaceted career.

Pianist. His international career as a jazz pianist has taken him to 17 countries throughout Europe, Japan, and the Americas, collaborating with many top names in the jazz field, including Dizzy Gillespie, Freddie Hubbard, James Moody, Milt Jackson (Modern Jazz Quartet), and hundreds of others. Performance credits include recordings on the Blue Note label, international radio and television appearances (including Marian MacPartland's Piano Jazz), and engagements in top concert and club venues worldwide, including Avery Fisher Hall, Wolftrap Center For The Performing Arts, and the Village Vanguard.

Thursday, February 19, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

# Jake Heggie, *composer*

Jake Heggie is the composer of the acclaimed operas *Dead Man Walking* (libretto: McNally), *Three Decembers* (libretto: Scheer), *The End of the Affair* (libretto: McDonald), the lyric drama *To Hell and Back* (libretto: Scheer), and the musical scene *At the Statue of Venus* (libretto: McNally). The recipient of a 2005/06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concerti, orchestral works and chamber music. His songs, song cycles and operas are championed internationally by singers including Frederica von Stade, Susan Graham, Audra McDonald, Kiri Te Kanawa, Patti LuPone, Isabel Bayrakdarian, Kristin Clayton, Kristine Jepson, Joyce DiDonato, Joyce Castle, Zheng Cao, and Bryn Terfel. He has collaborated extensively with conductors Patrick Summers, Nicholas McGegan, John DeMain, Michael Morgan, and director Leonard Foglia.

Heggie is currently at work on an epic opera based on Melville's *Moby-Dick* with librettist Gene Scheer, commissioned by Dallas Opera for its inaugural season in the Winspear Opera House. Scheduled to open on April 30, 2010, *Moby-Dick* will star the great Canadian tenor Ben Heppner as Ahab; Patrick Summers conducts and Leonard Foglia directs. The opera has been co-commissioned by San Francisco Opera, San Diego Opera and Calgary Opera. Heggie has also been asked to develop an opera project with playwright Richard Greenberg for the Metropolitan Opera and Lincoln Center Theatre.

*Dead Man Walking* has been performed more than 100 times since its San Francisco premiere in 2000, making it one of the most performed of new American operas. In 2007 alone, the opera was performed more than 50 times internationally, including new productions in Sweden, Ireland and Australia. Heggie's operas have been performed all over the world, including productions at San Francisco Opera, New York City Opera, Houston Grand Opera, Seattle Opera, Opera Pacific, Cincinnati Opera, Calgary Opera, Austin Lyric Opera, Madison Opera, Pittsburgh Opera, Michigan Opera Theatre, Kansas City Opera, State Opera of South Australia, Malmö

Opera, Dresden SemperOper, Theater an der Wien, Theater Hagen, and Opera Ireland. *Dead Man Walking* recently received its first university productions at the University of Colorado in Boulder, and the University of Nebraska in Lincoln.

He has been resident composer for the San Francisco Opera, EOS Orchestra, Vail Valley Music Festival, and the Orcas Island Chamber Music Festival, and has given lectures and master classes for singers and composers at universities and conservatories that include the Cincinnati Conservatory, NYU, Bucknell University, DePauw University, and UCLA, to name a few. He has also been a guest artist at SongFest in Malibu, the Steans Institute at the Ravinia Festival, and the Grandin Festival in Cincinnati.

As a pianist, Heggie often accompanies Frederica von Stade in recital and has also performed with sopranos Anna Netrebko, Dawn Upshaw, Kristin Clayton, Nicolle Foland, Melody Moore, Emily Albrink, Marnie Breckenridge, Laura Anne Ayres, Ann Moss and Leah Partridge; mezzos Susan Graham, Joyce DiDonato, Lorraine Hunt-Lieberson, Jennifer Larmore, Margaret Lattimore, Mary Phillips, Catherine Cook, Zheng Cao and Elise Quagliata; tenors Paul Groves, Nicholas Phan and Thomas Glenn; countertenor Brian Asawa; baritones Thomas Hampson, Keith Phares, Kyle Ferrill and Bo Skovhus; and bass Samuel Ramey. Recordings of his work include *For a Look or a Touch* (Naxos), *Flesh and Stone* (Americus/Classical Action), *The Deepest Desire: Joyce DiDonato* (Eloquentia), *Dead Man Walking* (Erato), *The Faces of Love* (RCA), *My Native Land* (Teldec), and *Holy the Firm: Essay for Cello and Orchestra* (Oakland East Bay Symphony with cellist Emil Miland). Heggie also contributed a song ("The Other Other Woman") to the musical *Songs From An Unmade Bed*, lyrics by Mark Campbell (Ghostlight).

Among the composer's numerous commissions are works for the San Francisco Opera, Houston Grand Opera (co-commissioned by Madison Opera and Opera Pacific), Metropolitan Opera with Lincoln Center Theater, Opera Colorado, Ravinia Festival, Philharmonia Baroque Orchestra, St. Paul Chamber Orchestra, Carnegie Hall, Dallas Symphony Orchestra, Oakland East Bay Symphony, Los Angeles Philharmonic, Louisville Orchestra, New Century Chamber Orchestra, Chanticleer, Harmida Trio, Camerata Pacifica, San Francisco Girls Chorus, Choral Arts Society of Philadelphia, University of Kansas at Lawrence, University of Connecticut at Storrs, Music of Remembrance, Pacifica Chorale, Bravo! Vail Valley Music Festival, Music Accord ad individual commissions from singers Frederica von Stade, Jennifer Larmore, Brian Asawa, Bryn Terfel and Robert Orth.

Jake Heggie was born in West Palm Beach, FL, in 1961. He has made his home in San Francisco since 1993.

**Kentucky Center Chamber Players**

**University of Louisville**
**Comstock Concert Hall**
**February 19, 2009**
**8:00pm**

# Program

Trio No. 1 in C minor, Op. 8 — Dimitri Shostakovich (1906-1975)
Andante-molto piu mosso

Peter McHugh, violin Megumi Ohkubo, cello
Joanna Goldstein, piano

Sonata in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)
Allegro Appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Dallas Tidwell, clarinet Joanna Goldstein, piano

**Intermission**

Piano Quintet "Trout" in A major, op. 114 — Franz Schubert (1797-1828)
Allegro vivace
Andante
Scherzo: Presto
Andantino - Allegretto
Allegro Guisto

Peter McHugh, violin Joel Gibbs, viola Megumi Ohkubo, cello
Bert Witzel, bass Joanna Goldstein, piano

*Please join us in the green room for a reception following the concert.*

# Program Notes

**Trio No. 1 in C minor, Op. 8 (1923)**

_____by Dmitri Shostakovich (*b.* St. Petersburg, 25 September, 1906; *d.* Moscow, 9 August, 1975)

Known as one of the great 20th century composers of symphonies, Shostakovich actually might have become, like his mother who gave him his first music lessons, a concert pianist. Admitted to the Petrograd Conservatory in 1919 at the precocious age of 13, he completed the conservatory's piano course in 1923.

His skill as a pianist allowed him to help support his widowed mother and his sisters by palying the instrument in movie theatres to accompany silent films. (Ironically, Shostakovich would eventually write some three dozen film scores.) He also enjoyed performance success by winning "honorable mention" in the International Chopin Contest in Warsaw. But composing eventually won out.

After completing his piano studies at Petrograd, he continued with the composition requirements, which he completed in 1925. His first piano trio was written as one of the requirements in his coursework and its first performance took place at a student concert in December, 1923.

Unlike some of the composer's mature work, the trio is very classical in form, and it reflects a mastery of musical language that is mature and assured, even though Shostakovich was only 17 when he wrote it.

**Sonata in F minor for Clarinet and Piano, Op. 120 (1894)**

_____by Johannes Brahms (*b.* Hamburg, Germany, 7 May, 1833; *d.* Vienna, 3 April, 1897)

Brahms hadn't written any music for more than a year when he visited Meiningen in the spring of 1891. There the conductor of the Saxe-Meiningen court orchestra introduced him to that ensemble's principal clarinetist, Richard Mühlfeld (1856-1907 ). Listeners owe a great debt to Mühlfeld, for it was his artistry, much admired by Brahms, which precipitated a burst of creativity in the ageing composer towards the end of his career. We have Mühlfeld to thank for the Trio for Clarinet, Cello and Piano, Op. 114 (1891), the Quintet for Clarinet and Strings, Op. 115 (1891) and the two Sonatas, Op. 120, the first of which is being performed today.

Brahms' admiration of Mühlfeld's talent didn't stop at merely writing pieces for him to play. The composer himself was the pianist at the many performances of the works in Austria and Germany. He even gave MŸhlfeld all the performing rights to the pieces for the clarinetist's lifetime, one hundred per cent of the fees they earned from their joint concerts and the manuscripts of the works.

The opening *Allegro appassionato* has an edgy quality, using the clarinet's upper register to create tension. But it gradually eases into a relaxed, tender coda. This kinder and gentler mood continues in the *Andante*. The third movement *Allegretto* is playfully dance-like; indeed, you could waltz to it. The sonata ends with a frolicking *Vivace*.

If you find that the sonata sounds a lot like one of the composer's sonatas for viola, you'd be absolutely right. Brahms transcribed both sonatas in Op. 120 for the viola and those versions, given the paucity of repertoire for solo viola, are widely performed.

**Trout Quintet, Op. 114 (pub. 1829)**

_____by Franz Schubert (*b.* Vienna, Austria, 31 January, 1797; *d.* Vienna, 19 November, 1928)

In the summer 1819, at the age of 22, Schubert treated himself to a walking tour of Upper Austria. While staying in the little town of Steyr, he called upon amateur cellist and wealthy music patron, Sylvester Paumgartner, who asked the composer to write a chamber work that he could perform with friends.

Paumgartner had two stipulations for the work. The first was that it needed to be for the combination of violin, viola, cello, double bass and piano (the instruments played by his chamber music-making friends). Second, one movement should include the melody, with variations, from Schubert's 1817 song "Die Forelle" ("The Trout"). The composer agreed and, as chamber music aficionados well know, the song became the basis for the quintet's theme and six variations in the fourth, famously swimmy, movement.

The native trout of Europe, the fish about which the song was written, is the brown trout (*Salmo trutta*). This fish was introduced into the waters of the United States in the late 1800's and is a species much coveted for both its challenge to the wit of the fisherman and its delectable flavor.

Kentucky anglers can stalk the brown trout in the tail waters of the Cumberland River, the state's only true cold water stream. (For more information on this, check the web site, www.cumberlandtrout.com.) The fish tend to favor habitat with woody debris. They feed on insects when young, but will eat small fish as they grow older and larger.

This handsome piscine has red spots surrounded by blue halos scattered along the length of its body. Brown trout can grow to three to five pounds by they time they are three years old, attaining weights of 20 pounds or more when fully mature.

A prized sport fish, the brown trout is more difficult to catch that the more common, and also introduced, rainbow trout. A fly rod baited with a range of enticements- from cheese, marshmallows and whole kernel corn to artificial flies – is the favored method of hooking *Salmo trutta.*

That's the sporting way to land a trout. The tactics used by the angler in the poem Schubert set to music were decidedly less cricket.

In a clear stream in happy haste
The impulsive trout darted by like an arrow.
I stood on the bank and watch in sweet quiet
The bath of the lively fish in the clear stream.

A fisherman with his rod stood on the bank
And saw cold-bloodedly how the fish moved about
So long as the water stays clear, I thought,
He wont catch the trout with his fishing rod.

At last the thief became impatient.
He maliciously made the stream opaque
And I thought, his rod quaked
The fish, the fish was writhing on it,

And I, filled with rage within, looked at the deceived.

You who linger at the Golden Spring
Of a safe youth,
Contemplate the trout;
Recognize her danger, and hurry!
Generally she is missing only Wisdom.
Maidens, keep an eye on
That seducer with the rod!
Lest you bleed too late.

–Christian Friedrich Daniel Schubart
"Die Forelle" in *Gedichte* (1782)

by Ursula G. Winston

## The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

University of Louisville and Indiana University Southeast

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*The Academy of Music*
*at St. Francis in the Fields*
*6710 Wolf Pen Branch Rd.*
*Harrods Creek, KY 40027*



KENTUCKY**OPERA**

*present*

# An Evening of Jake Heggie Songs with Composer Jake Heggie

**Nancy Albrink, David George, and Naoko Suga,**

***pianists***

Friday Evening
February 20, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

I.

Creation, from *Natural Selection* (Gini Savage) — Kelly Ballou

Grow Old Along with Me (Robert Browning) — Philip Morgan

Two Folk Song Arrangements
1. Danny Boy — Gillian Scharf
2. He's Gone Away — Joanna Blieden

from *Songs to the Moon* (Vachel Lindsay)
1. Once More - to Gloriana — Kelly Hedgspeth
2. Euclid — Sarah Barker
3. Yet Gentle Will the Griffin Be — Erin Keesy

II.

Three Scenes from *The End of the Affair*
Based on the novel by Graham Greene
Libretto by Heather McDonald
1. Sarah's Prayer — Heather Phillips
2. Men's Quartet — Benjamin Robinson, Phillip Morgan, Conor Angell, Spencer Sheehan
3. Mrs. Bertram's Song — Meaghan Deiter

III.

I Shall Not Live in Vain (Emily Dickinson) — Lydia Cepeda

from *Songs and Sonnets to Ophelia* (Edna St. Vincent Millay)
1. Not in a Silver Casket — Jenifer Thomas
2. Spring — Juliana Moura

from *Here and Gone*
1. In Praise of Songs that Die (Vachel Lindsay) — Kyle Ferrill
2. Stars (A.E. Hausman) — Benjamin Robinson
3. The Factory Window Song (Lindsay) — Robinson and Ferrill
4. The Half-Moon Westers Low (Housman) — Robinson and Ferrill

Winged Victory, from *Statuesque* (Gene Scheer) — Meaghan Deiter

UNIVERSITY OF
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*presents*

## World Music Series:

# Bronze and Bamboo:
## A Concert of Balinese Gamelan & other Indonesian Music

*directed by*

**Han Kuo-Huang (K.H. Han),**
***Professor Emeritus***
***Northern Illinois University***

Sunday Afternoon
February 22, 2009
3:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Balinese Gamelan Bebonangan
(Marching gamelan)

Sumatran Gondan Dua
1. Slow speed
2. Medium speed

Ty-Juana Taylor, *bamboo flute*

Balinese Gamelan Angklung

| | |
|---|---|
| 1. Tabuh Empat | Eight beats |
| 2. Ngedeslema | Sunrise |
| 3. Jaran Sirig | Rearing horse |
| 4. Gilak Baris | Old warrior dance |
| 5. Joged Dance | Invitation Dance |
| 3. Sekar Uled | Flowers |

Sudanese Bamboo Angklung
(Audience participation)

Text for "Edelweiss" by Rogers and Hammerstein

Edelweiss, Edelweiss
Ev'ry morning you greet me.
Small and white, clean and bright,
You look happy to meet me.

Blossom of snow, may you bloom and grow,
Bloom and grow forever.
Edelweiss, Edelweiss,
Bless my home land forever.

**Han Kuo-Huang (K.H. Han)**, Ph.D. (Northwestern University), is Distinguished Teaching Professor Emeritus, School of Music at Northern Illinois University. He has been teaching world music, ethnomusicology, and Chinese and Southeast Asian music instruments for over thirty years, has performed Asian music with students, and given workshops in many colleges and scholarly conferences. A member of the Society for Ethnomusicology, Asian Music Society, Music Educators National Conference, Association of Chinese Music Research, he has served as chair or advisor to some of them. As an author, he has contributed articles to *Ethnomusicology, Asian Music, New Grove Dictionary of Music and Musicians* (2nd edition), *Garland Encyclopedia of World Music* (Far Eastern volume), *Encyclopedia Britannica, Encyclopedia of Contemporary China, Association for Chinese Music Research Reports, Multicultural Perspectives in Music Education, Musics in Many Cultures,* and has published 12 books in Chinese. From 2004 to 2008 he was visiting fellow at the Asia Center and visiting professor at the School of Music, University of Kentucky.

The Gamelan Project, 2008, was conceived around the availability of Dr. Han as a teacher and his generous offer to loan his Balinese gamelan to the School of Music for a period of time, enabling students and faculty to have a close encounter with the instruments and the musical culture they embrace. The project has had three elements, the first of which has been the five lessons over a seven-week period, which culminates in the performance of the pieces listed above. For Studies in Ethnomusicology, MUH/ANTH 313, Dr. Han presented a lecture, "Bali: The Morning of the World - The Life and Arts in Bali," which generated great enthusias and a small exhibit of Balinese and Southeast Asian instruments chosen from Dr. Han's extensive collection of instruments was mounted in cases on the third floor of the Music Library.

Beginning on January 10, for several hours each Saturday a group of students and faculty have been learning to play the Reyong, Gansa Sangsih, Gansa Polos, Jazogan Polo, gongs, cymbals and drums. Those involved include Lynn Baker, Marisa Barnes, Nathan Chapman, Jean Christensen, Michael Dobiel, Leah Fowler, Tyler Fritts, Brandon Johnson, Michelle Linder, Sean Mulhall, Amar Shah, Leah Sproul, Ty-Juana Taylor, Shannon Todd. Our special guest and rehearsal coach has been ethnomusicologist Greg Acker, specialist in Javanese gamelan and member of Ut Gret, Kyene Drum Ensemble and CocoYam.

The gamelan project and concert was made possible by the generous support of Mrs. Helen Lang of Crane House, the Club Programming Committee of the Student Government Association, Dean Doane and the School of Music.

UNIVERSITY OF
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# University of Louisville

# Wind Symphony

**Frederick Speck, *director***

Sunday Evening
February 22, 2009
7:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Three Dances of Enchantment (2006) — Luigi Zaninelli (b. 1932)
- I. The Via Veneto (Fox Trot)
- II. She Walks Through the Fair (Waltz)
- III. The Feast of Saint Rocco (Tarantella)

Fantasia on a Russian Hymn (2006) — Frederick Speck (b. 1955)

*Symphonic Dances* (1961) from West Side Story — Leonard Bernstein (1918-1990) trans. by Paul Lavender

"Country Band" March (1903) — Charles Ives (1874-1954) arr. by James B. Sinclair

# University Wind Symphony

Frederick Speck, *director*

### Flutes/Piccolos

| | |
|---|---|
| Amy Ensel †* | Albany, NY |
| Mimi de Guzman | Radcliff, KY |
| Liz Ames * | Louisville, KY |
| Jennifer Van Wie * | Louisville, KY |
| Baely Slaton | Louisville, KY |

### Oboes

| | |
|---|---|
| Lexie Langella † | Nashville, TN |
| Sarah Lempke | Erie, PA |

### Clarinets

| | |
|---|---|
| Chris Phillips † | Milford, OH |
| Michelle Gilfert | Cincinnati, OH |
| Robert Acosta | Edgewood, KY |
| Carolyn Fassio | Pendleton, KY |
| Samantha Holman | Louisville, KY |
| Adam Thomas | Henderson, KY |
| Dylan Lloyd | Louisville, KY |
| Megan Ball | Harlan, KY |

### Bassoons

| | |
|---|---|
| Jay Coughlon † | Paducah, KY |
| Tara Thacker | Louisville, KY |
| Amy Feketik | Cleveland Heights, OH |

### Alto Saxophones

| | |
|---|---|
| Kevin Ames †* | Louisville, KY |
| Ryan Olexa | Jasper, IN |

### Tenor Saxophone

| | |
|---|---|
| Matt Reidinger | Floyds Knobs, IN |

### Baritone Saxophone

| | |
|---|---|
| Daniel Reams | Cecilia, KY |

### Horns

| | |
|---|---|
| Kate Reyman †* | Decatur, IL |
| Elizabeth Metzger | Henderson, KY |
| Justin Warner | Russell Springs, KY |
| Alison Farley * | Gladstone, MO |

### Trumpets

| | |
|---|---|
| Gregg Alvarez †* | Harlingen, TX |
| Zack Schell | Louisville, KY |
| Robbie Elliott | Lexington, KY |
| Todd Mullins | Louisville, KY |
| Joel Watson | Henderson, KY |

### Trombones

| | |
|---|---|
| Ian Gregory † | Centerfield, KY |
| Krista Eifler | Newburgh, IN |
| Cory Zilisch | Radcliff, KY |

### Bass Trombone

| | |
|---|---|
| Brent Crimm | Pewee Valley, KY |

### Euphoniums

| | |
|---|---|
| Remus Webb †* | Lansing, MI |
| Matt Byrum | Louisville, KY |

### Tuba

| | |
|---|---|
| Adam Edwards † | Prospect, KY |
| Bryen Warfield | Indianapolis, IN |

### Percussion

| | |
|---|---|
| Aaron Klausing †* | Louisville, KY |
| Rodney Younger | Indianapolis, IN |
| Tony Johnson | Louisville, KY |
| Jimmy Weixler | Louisville, KY |
| Erin Haehl | Speed, IN |

### Double Bass

| | |
|---|---|
| Felice Howard | Indianapolis, IN |

### Harp

| | |
|---|---|
| Lydia Falconnier | Knoxville, TN |

### Piano

| | |
|---|---|
| Christopher Smallwood * | London, KY |
| Elizabeth Ames * | Louisville, KY |

† *principal*
* *graduate student*

The University Band program wishes to acknowledge Don Wilson Music, Inc. for its support of the Wind Ensemble.

**University of Louisville**
**Wind Symphony**
**Sunday, February 22, 2009**

**Notes on the Program**

***Three Dances of Enchantment,*** is organized as a three-movement suite, each movement featuring sounds and styles dear to the life experience of composer, Luigi Zaninelli. According to Zaninelli, the first movement, *The Via Veneto* "is a musical reminiscence of those *dolce vita* days" spent on one of Rome's "most fashionable streets." It was there that he learned of the craft of Italian film-making. The second movement, *She Walks Through the Fair*, is based on a "haunting, bittersweet" melody that the composer first heard while visiting Ireland. The final movement, *The Feast of Saint Rocco* recalls an Italian-American celebration of Zaninelli's youth. Through the music he shares his memory of first hearing an Italian band. He vividly remembered its "vibrant, bold tartness." According to the composer, "It was loud and so wonderful!" The work, written in 2006, was dedicated to James F. Keene, Director of Bands Emeritus at the University of Illinois.

***Fantasia on a Russian Hymn*** was composed in 2006. It was premiered in November of that year at the Tri-State Band and Conducting Festival held at Florida State University, with the composer conducting. The music is based on the choral work, *Salvation is Created* by Pavel Chesnokov, in which he conveyed the sentiment of Psalm 74:12, "For God is my King of old, creating salvation in the midst of the earth." The wind band setting draws Chesnokov's melody through the rich colors of the woodwinds, brass and percussion, sometimes in veiled ways while at other times more direct. In the midsection of the piece, the arching shape of the melody itself triggers a series of modulations that moves the key area from C minor at the beginning of the work, to G-flat major, then G-flat minor at its close.

***"Symphonic Dances"*** brings the swagger, tenderness, and passion of Bernstein's groundbreaking *West Side Story* to the concert stage. In contrast with the concept of a medley, the organization of this work creates the impression of a balanced whole, unifying the kinetic energy of its "Mambo" and "Rumble" with the somewhat aloof, "Cool" and finally the flute soliloquy that creates transition to a haunting coda. Paul Lavender created the wind band transcription for the President's Own Marine Band. The work was featured on their tours during both 2006 and 2007.

***"Country Band" March*** was composed around 1903, four year after Ives' graduation form Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and one-half years as organist of various churches. He was, according to Henry Cowell, "exasperated...by the routine harmony for hymns." During this period Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March "1776"* and various songs and chamber pieces. Apparently, the *"Country Band" March* received no performance and only a pencil score-sketch is in evidence today. Later, Ives seemed

very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2* (Concord), *The Celestial Railroad*, the *Fourth Symphony* (second movement) and especially *"Putnam' Camp"* from *Three Places in New England.*

From the "out of tune" introduction to the pandemonium which reigns at the close, the "Country Band" March is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes *Arkansas Traveler, Battle Cry of Freedom, British Grenadiers, The Girl I Left Behind Me, London Bridge, Marching Through Georgia, Massa's in de Cold, Cold Ground, My Old Kentucky Home, Violets, Yankee Doodle, May Day Waltz and Semper Fidelis* There is rarely anything straight-forward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything." Of particular interest is Ives' use of "ragtime" elements to enliven this already spirited march.

*County Band note by James B. Sinclair*

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# University of Louisville

# Symphonic Band

## Charles F. Campbell, Jr., *director*

Monday Evening
February 23, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
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*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# PROGRAM

The Invincible Eagle — John Philip Sousa

Four Colonial Dances — James Curnow

I. Introduction and the Humor of Boston
Amy Ensel, *conductor*

II. Lord Mayor's Delight
Alison Farley, *conductor* *

III. Colonial Jig
Kate Reyman, *conductor*

IV. Devil's Dream
Chris Schmidt, *conductor* *

Ave Maria — Franz Biebl
arr. Robert Cameron

Vesuvius — Frank Ticheli

* In partial fulfillment of the requirements of the Master of Music degree.

## The Invincible Eagle - John Philip Sousa

In 1901, the Sousa Band was engaged to play a series of concerts at the Pan American Exposition in Buffalo, New York. As was his practice, Sousa set about composing a march which could be featured at the concerts. In a rare moment soon after its premier, Sousa described the conviction and artistic spirit which compelled him to compose this great march noting:

*"The new march, 'Invincible Eagle', is what I call one of my sunshine marches. Some of my heavy marches are intended to convey the impression of the stir and strife of warfare, but 'The Invincible Eagle' shows the military spirit at its lightest and brightest – the parade spirit."*

## Four Colonial Dances - James Curnow

*Four Colonial Dances* was commissioned by the Metropolitan Wind Symphony in celebration of its 25th anniversary season. The premier performance of *Four Colonial Country Dances* was given on April 20, 1996.

Throughout the colonial period in America, country dancing was the principal recreation of all social classes. Americans has inherited this tendency from Elizabethan England, and many continental Europeans as well picked up English country dancing as their own.

*Four Colonial Country Dances* features country dance tunes that were indigenous to New England and particularly the Boston area. Since the suite was commissioned by the Metropolitan Wind Symphony of Boston, the composer felt that these tunes were appropriate for the occasion.

Though the tunes used are quoted as closely to the original as possible, the stylistic, rhythmic, and harmonic treatments of the tunes have been updated to reflect a more modern approach, as if the colonial dancers had been transported to the 20th century.

## Ave Maria - Franz Biebl (Arr. Robert Cameron)

Franz Biebl was born in 1906 and died in 2001. *Ave Maria* was first published in 1964 in Dortmund, Germany, for seven-part men's voices. The version utilized in this transcription, however, is the version for mixed choir selected because it better matches the registration of the wind ensemble or symphonic band. This adaption is a transcription rather than an arrangement in that every attempt has been made to preserve every possible detail of the original. The only editing that has been made are the addition of limited octave doublings and the addition of bar lines in order to facilitate performance of the freestyle chant sections.

## Vesuvius - Frank Ticheli

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

# University Symphonic Band

Charles F. Campbell, Jr., *director*

## Flutes/Piccolos

| | |
|---|---|
| Mary Gott †* | Louisville, KY |
| Lauren Cannady | Crestwood, KY |
| Meagan Peak | Crestwood, KY |
| Ty-Juana Taylor | Smiths Grove, KY |
| Stephanie Burrows | Jeffersonville, IN |
| Robyn Welch | Huntington, WV |

## Oboes

| | |
|---|---|
| Jasmine Salm † | Papineau, IL |

## Clarinets

| | |
|---|---|
| Adrienne Roos † | Evanston, IN |
| Jessica Lynn | Hartford, KY |
| Danny Sogar | Florence, KY |
| Michael Burkhead | Louisville, KY |
| LaShanda Walker | Shelbyville, KY |
| Jennifer Spainhour | Floyds Knobs, IN |

## Bass Clarinet

| | |
|---|---|
| Kat Randall † | Louisville, KY |

## Bassoons

| | |
|---|---|
| Jessica Hubbard † | Louisville, KY |
| Phoebe Bell | Elizabethtown, KY |

## Alto Saxophones

| | |
|---|---|
| Trent Barrick † | Glasgow, KY |
| Leah Fowler | Dover, AR |

## Tenor Saxophone

| | |
|---|---|
| Josh Warren † | Louisville, KY |

## Baritone Saxophone

| | |
|---|---|
| Kimberly Kennedy † | Cynthiana, KY |

## Horns

| | |
|---|---|
| Ben Taylor † | Shelbyville, KY |
| Ian Wolfe | Lawrenceburg, KY |
| Camilynne Haddix | Fairfield, OH |
| Laura Campbell | Florence, KY |
| Joshua Walters | Louisville, KY |
| Celeste Ruther | Irvington, KY |

## Trumpets

| | |
|---|---|
| Daniel Fieselman † | West Monroe, LA |
| Zach Groves | Benton, KY |
| Kris Lewis | Taylor Mill, KY |
| Shaun Shotwell | Mt. Gilead, OH |
| Austin Coldiron | Richmond, VA |
| Jesse Schuler | Louisville, KY |
| Amber Allen | Lexington, KY |
| Jaephus Craig | Radcliff, KY |

## Trombones

| | |
|---|---|
| Joe Murrell † | Radcliff, KY |
| Brandon Etienne | Owensboro, KY |
| Allison Cross | Murray, KY |

## Euphoniums

| | |
|---|---|
| Bill Rossman † | Hopkinsville, KY |
| Danny Peterson | Henderson, KY |
| Jamie Hafley | Lebanon, KY |
| Brandon Thomas | Elizabethtown, KY |

## Tuba

| | |
|---|---|
| Chris Schmidt †* | Shepherdsville, KY |
| Tyler Polston | Elizabethtown, KY |
| Brandon Neal | Louisville, KY |
| Kinsey Whearty | Roundup, MT |

## Percussion

| | |
|---|---|
| Connie Bedford † | Louisville, KY |
| Katie Gardner | Graham, KY |
| Bridgett Turner | Scottsburg, IN |
| Tyler Blair | Cumberland, KY |

## Timpani

| | |
|---|---|
| Sam Rouster † | Ft. Mitchell, KY |

† *principal*

* *graduate student*

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# RED RAGE! Brass

# RED RAGE! Jazz

# University Concert Band

## Greg Byrne, *conductor*

**Graduate Assistants**
**Alie Farley**
**Chris Schmidt**

Tuesday Evening
February 24, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# PROGRAM

## RED RAGE! Brass

Senor Salsa — John Wasson

The Hipster — John Wasson

## RED RAGE! Jazz Band

Blue Train — John Coltrane
arr. Michael Sweeney

Caravan — Duke Ellington
arr. Michael Sweeney

## Concert Band

Dancing in Air — Yo Goto

Of Thee I Sing — Greg Danner

# PERSONNEL

## RED RAGE! Brass

TRUMPETS
Robbie Elliott
Joel Watson

HORNS
Camilynne Haddix
Joshua Walters

TROMBONE
Michael Dempsey

EUPHONIUM
Kinsey Whearty

TUBAS
Will Blevins
Bryen Warfield

DRUMS
Rodney Younger

## RED RAGE! Jazz Band

ALTO SAXOPHONE
Phil Duff
Ryan Olexa

TENOR SAXOPHONE
Evan Hudson

BARITONE SAXOPHONE
Zach Driscoll

TRUMPET
Robbie Elliott
Amber Allen
Michael Colliver
Daniel Fieselman

TROMBONE
Kinsey Whearty
Tom Priest
Daniel Sattich
David Clement

RHYTHM SECTION
Trevor DeJarnett, *bass guitar*
Sam Rouster, *drums*
Lexie Langella, *piano*

# University Concert Band

Greg Byrne, *director*

### Flutes
Chelsea Alder
Megan Dutcher
Arielle Dyda
Rachel Ellis
Brittany Glass
Jena Hemmelgarn
Kirstin Henry
Megan Mahar

### Clarinets
Jennifer Brown
Michael Burkhead
Erica Duncan
Shane Evans
Danielle Wilson

### Bass Clarinet
Katie Duvall

### Alto Saxophones
Matt Anderson
Brandon Russell

### Tenor Saxophones
Zach Driscol
Shannon Vetter

### Horns
Jennifer Spainhour
Brittany Trites
Kinsey Whearty

### Trumpets
Michael Colliver
Trevor DeJarnett
Chris Ginder
Ben Jordan
Alex Moore
Allyson Rainwater
Dathan Utz

### Trombones
Crystal Adams
Elise Brittain
Jenny Campbell

### Baritones
Gabby Bailey
Sabrina Hensley

### Tubas
Will Blevins
Whittney Tillman
Emily Walker

### Percussion
Tyler Blair
Tricia Hart Eichholtz
Philip Rixman
Tia Thistlewood
Bridgett Turner

### Piano
Liz Ames

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# JAZZ FEST – International Night

Wednesday, February 25, 2009
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

**Leeds / UofL Connection** (England / USA)

Performers to be announced.

**Davide Logiri Jazz Trio** (Italy)

Davide Logiri – piano
Doug Elmore – bass
Terry O'Mahoney – drums

**Open World Jazz Ensemble** (Russia)

| | |
|---|---|
| Yulia Malikava – trumpet | Moscow |
| Timur Nekrasov – saxophone | Aktau, Kazakhstan |
| Pavel Egorov – piano | Kamensk, Shakhtinsky |
| Denis Shushkov – bass | Severodvinsk |
| Akeksandr Kullov – drums | Penza |

Leeds / UofL Connection is sponsored by: **Sister Cities of Louisville**

Mr. Logiri's appearance is sponsored by: **The Louisville Jazz Society**

Open World Jazz Ensemble is sponsored by: **Support for the cultural program is provided through partnership and funding from the National Endowment for the Arts.**

*Steinway by* ***Gist Piano Center:*** *The Official Piano of Jazz Fest & more...*

# JAZZ FEST – Adjudicator's Night

Thursday, February 26, 2009
Margaret Comstock Concert Hall
8:00 PM
$10 / $5

Jim Carroll – alto saxophone
Tim Coffman – trombone
Sean Parsons – piano
Terry O'Mahoney – drums

**Jazz Ensemble II** – Jerry Tolson, director
Anderson Pessoa, graduate assistant
(for Jazz Ensemble personnel, see page 60)

Adjudicators sponsored by: **BankingQuestions.com**

Tim Coffman's appearance has been made possible through a grant from **Conn-Selmer, Inc.** **Mel Owen** Music is the participating Conn-Selmer dealer.

Accommodations by: **Quality Inn & Suites**

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Jazz Columnist: Louisville Music News
Contributor: Courier-Journal, LEO, Louisville Jazz Society Newsletter

**MARTIN Z. KASDAN, JR. - WRITER**

2843 Brownsboro Road, Suite 109, Louisville, KY 40206
(502) 897-6930 E mail: mzkjr@yahoo.com
Contact me for Liner Notes, Artist Biography,
or other writing about your musical project.

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**Jazz Ensemble II**
**February 26, 2009**
**Comstock Concert Hall**
**8:00 PM**
**Jerry Tolson, Conductor**
**Anderson Pessoa, Graduate Teaching Assistant**

---

**All the Things You Are (1939)**
Jerome Kern (1885-1945)
Oscar Hammerstein II (1895-1960)
Arr by Mike Tomaro

**There Will Never Be Another You (1942)**
Jim Carroll, Alto Sax
Harry Warren (1893-1981)
Mack Gordon (1904-1959)
Arr. by Vaughn Wiester & Jim Carroll

**Make Someone Happy (1960)**
Jim Carroll, Alto Sax
Jule Styne (1905-1994)
Betty Comden (1919-2006)
Adolph Green (1915-2002)
Arr. by Frank Foster

**Beijo Inocente (The Little Kiss)**
Sean Parsons, Piano
Matt Harris (b. 1960)

**My Foolish Heart (1949)**
Tim Coffman, Trombone
Victor Young (1900-1956)
Ned Washington (1901-1976)
Arr by Mark Taylor

**Next Season**
Tim Coffman, Trombone
Thomas Matta

**Bang That Wall, Harvey**
Terry O'Mahoney, Drum Set
David Metzger (b.1952)

**Latin Import (1970)**
Sean Parsons, Piano
Terry O'Mahoney, Drum Set
John Fedchock (b. 1957)

## Jazz Ensemble II Personnel
## Jerry Tolson, Conductor
## Anderson Pessoa, Graduate Teaching Assistant

### Saxophones

| | |
|---|---|
| Graeme Gardiner, Alto | Lexington, KY |
| Dan Gomby, Alto | West Hartford, CT |
| Leah Fowler, Alto | Dover, AR |
| Evan Hudson, Tenor | Frankfort, KY |
| Joseph Hanna | Taylor Mill, KY |
| Shannon Vetter | Maysville, KY |

### Trombones

| | |
|---|---|
| Allison Cross | Murray, KY |
| Krista Eifler | Newburgh, IN |
| Brandon Johnson | Crestwood, KY |
| Joe Murrell | Radcliff, KY |

### Trumpets

| | |
|---|---|
| Jonas Butler | Nashville, TN |
| Ryan Carpenter | Louisville, KY |
| Jennifer Grant | Louisville, KY |
| Zach Groves | Benton, KY |

### Rhythm

| | |
|---|---|
| Barrett Wilson, Piano | Fancy Farm, KY |
| John Arstingstall, Guitar | Covington, KY |
| Josh Kavanaugh, Guitar | Tuscaloosa, AL |
| Amy Hutts, Bass | Terre Haute, IN |
| Matt Human, Bass | Cincinnati, OH |
| Daniel Falter, Drums | Irmo, SC |
| Aaron Latos, Drums | Linn, WV |



University of Louisville
Career Development Center

# Compose Your Future Career

## SPOTLIGHT ON MUSIC AND CAREERS

**Presenters:**

**Lindy Casebier**
**Deborah Moore**
**Pamela Fleitz**

**Thursday, February 26th 3:00 p.m.– 4:00 p.m.**
**School of Music Margaret Comstock Concert Hall**

# JAZZ FEST – Jazz Masters Concert
## with **Lee Konitz** – alto saxophone

**Friday, February 27, 2009**
**Margaret Comstock Concert Hall**

| | |
|---|---|
| 9:00 – Noon | Jazz Ensembles / Combos - free |
| 12:30 – 1:45 | **Lee Konitz** – Clinic - free |
| 2:00 – 5:00 | Jazz Ensembles / Combos - free |
| 5:30 – 7:00 | **Jamey Aebersold** – Jazz Improvisation Clinic – free |
| 7:45 | Pre-Concert performance by selected participant ensemble |
| 8:00 | Featured concert - $15 / $5 |

**Lee Konitz – alto saxophone**
**Faculty Jazz Combo**
Craig Wagner – guitar
Chris Fitzgerald – bass
Jason Tiemann - drums
**Jazz Ensemble I** – John La Barbera, director
(for Jazz Ensemble personnel, see page 60)

Mr. Konitz is sponsored by: **Dr. Kenneth Beilman**

Accommodations by: **Executive West**

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# JAZZ FEST
## with **Jim Walker** – Flute

Saturday, February 28, 2009
Margaret Comstock Concert Hall

9:00 – 11:00 Jazz Ensembles / Combos – free

11:00 – Noon Clinics – free

| | |
|---|---|
| Jim Carroll – saxophone | Ansyn Banks – trumpet |
| Tim Coffman – trombone | Sean Parsons – piano |
| Craig Wagner – guitar | Chris Fitzgerald – bass |
| Terry O'Mahoney – drums | |

12:30 – 1:45 **Jim Walker** – Clinic - free

2:00 – 5:00 Jazz Ensembles / Combos - free

5:30 – 7:00 **Jamey Aebersold** – Jazz Improvisation Clinic – free

7:45 Pre-Concert performance by selected participant ensemble

8:00 Featured concert - $15 / $5

**Jim Walker** – flute
**Faculty Jazz Combo** – Jim Connerley – piano
Tyrone Wheeler – bass Jason Tiemann – drums
**Jazz Ensemble I** – John La Barbera, director
**University Orchestra** – Kimchere Lloyd, director
(for Jazz Ensemble personnel, see page 60
for Orchestra personnel, see page 59)

UofL Jazz Studies 'All Star' Award presentation

Jim Walker is a Yamaha Performing Artist. His appearance is partially sponsored by the **Yamaha Corporation - Band & Orchestra Division.**

Mr. Walker is sponsored by:
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71st Season
Three Hundred Thirty-Fourth Concert
of the Society

# Music from Copland House

Derek Bermel, *clarinet*
Michael Boriskin, *piano*
Paul Lustig Dunkel, *flute*
Wilhelmina Smith, *cello*

with guest artists

Timothy Fain and Adela Pena, *violins*
Danielle Farina, *viola*

*From the Old World to the New*

University of Louisville
Margaret Comstock Concert Hall
Sunday, March 1, 2009
3:00 P.M.

# The Chamber Music Society of Louisville 2008-2009

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*Welcome to the University of Louisville.*
*Smoking is not permitted in the building. In the unlikely event of fire or other emergency, please walk to the nearest exit. The use of recording devices and flash photography is strictly prohibited.*
*Please silence cell phones, electronic watches and pagers. Thank you.*

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# Program

## *From the Old World to the New*

Overture on Hebrew Melodies, Op. 34 (1919) — Serge Prokofiev (1891-1953)

Sextet (1933/1937) — Aaron Copland (1900-1990)
- Allegro vivace
- Lento
- Finale: precise and rhythmic

*Static* (2003) — Sebastian Currier (b. 1959)
- Remote
- Ethereal
- Bipolar
- Resonant
- Charged
- Floating

*Written for Music from Copland House*
*Commissioned by Meet the Composer*
*2007 University of Louisville Grawemeyer Award for Music Composition*

## Intermission

Quintet for Piano and Strings, Op. 81 (1887) — Antonin Dvořák (1841-1904)
- Allegro, ma non tanto
- Dumka: Andante con moto
- Scherzo (Furiant): Molto vivace
- Finale: Allegro

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

The Chamber Music Series is dedicated to the memory of

**Miriam Weis**
(1921-1976)

These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

## Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

Gerhard Herz Sustainers, Society Sustainers, Benefactors, and Patrons
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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. That period is now ending. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.




Media support provided by WUOL 90.5 FM.

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## Upcoming Chamber Music Society Events

Sunday, April 26 - 3:00 p.m.
Emerson String Quartet

# Music from Copland House
## "Old World/New World"

**Static (2003)** for violin, cello, flute/piccolo, clarinet/bass clarinet, piano — Sebastian Currier (b. 1959)

**remote**
**ethereal**
**bipolar**
**resonant**
**charged**
**floating**

*Static*, which was awarded the Grawemeyer Prize for Music Composition in 2007, was composed for the *Pierrot* ensemble, so called because Schoenberg used these particular instruments when he composed his twenty-one melodramas, *Pierrot lunaire*, in 1912. The combination of a piano with two strings (violin and cello) and two winds (flute/piccolo, and clarinet/bass clarinet), is very flexible, its rich potential for a range of colors and textures has now the status of a "classic" chamber ensemble. Sebastian Currier was composer in residence for the 2008 Fall New Music Festival at the School of Music, a series of events which are planned to provide many of the students performing in the concerts ample opportunity to interact with him. The Chamber Music Society performance of *Static* will be the first live presentation in Louisville of the work and will be presented by the group whose recording was entered in the competition. *On the Verge: Chamber Music by Sebastian Currier* is available on the ensemble's house label.

Sebastian Currier has a way with titles for his works as well as for the multiple segments within these works. The six individual movements of *Static*, in itself a bit of an ambiguous title, seem to imply various personality characteristics and as the segments unfold, one after the other, one almost has the feeling that they all could belong to the same individual . . . as indeed the parts all belong to the single work. Certain musical elements heard in the first movement–the opening chord, the high-pitched pulsing ostinato in the piano, the short melodic gesture that rises in a solo line–are recalled throughout the piece, sometimes only vaguely and in an altered state, or simply repeated–either quite intact, or, at other times, wildly varied, dismembered. The musical traits that are revealed early on become more and more familiar. They both speak for themselves and act as transparent foils to other aspects of the whole, working in opposition or juxtaposition. Occasionally they are used as transitional material.

As a whole the work doesn't indulge in many extraordinary devices. The harmonic language is usually diatonic with half and whole steps arranged in the specific sequences that are called "artificial" scales (for instance, the line in the clarinet in the fifth movement that descends in a pattern of one whole step followed by two half steps for more than an octave), but the whole tone scale often accounts for the rich consonance of the chordal structures and quite a bit of the melodic material as well. On another side, the tempered presence of subtle instrumental techniques, such as trilled harmonics and *col legno* in the strings, whisper tones and key clicks in the flute, or very modest microtonal adjustments of a single pitch within a chord enhances the overall balance in the instrumental writing. Intense passages never overwhelm the quieter, more pensive ones, but when the balance is "troubled" (as it is in "charged," the fifth segment), it is eventually restored. Very close listening is rewarded with recognizing subtle and pervasive changes, oppositions and variations.

The first segment, titled "remote," introduces the principle ideas that reappear in the subsequent segments–thus making them not so remote, eventually. The all-important first sonority, a chord, is–to a degree–elusive; it avoids resolution until the very end of the work. Throughout its many appearances, it might change ever so slightly: the instruments trade pitches within the chord here and there, or make microtonal adjustments. Ever so subtly a very modest melodic gesture emerges from the chord; it reappears in other movements, at times becoming very extended–as in the fourth movement, but here in the first movement it brings on the light ostinato figure in the piano–another

element that reappears enough to have some structural significance. The second movement is a foil to the first; it is light, quaint and a bit fantastic and plays off the somber quality of the first one. These two movements with the important elements of ambiguous chords, quirky ostinato and melodic features seem almost related to each other–as in Dr. Jekyll and Mr. Hyde (I cannot help but think of Jean-Louis Barrault's Mr. Hyde with his perky/defiant dance-like theme in Jean Renoir's film, *Le Testament du docteur Cordelier*).

As for the rest of the piece: "bipolar" speaks for a torn existence: tense, watchful chords that come to the surface, watchful and alert to small changes, are suddenly pushed aside by the hectic, high-energy flurry of scales, and chaotic runs. "Resonant" is intensely emotional with its long lines that cut through (or across) delicate layers of a textured background that is characterized by little nervous figures placed high in the piano yet anchored by chords in lower regions of the piano. Eventually winds and strings come together in a Messiaen-like moment playing a long "unending" melody in which pitches all change off the beat making it seem to move through space–as though there is no time. In "charged" the composer takes the piccolo in place of the flute and the bass clarinet instead of the Bb clarinet and makes a good deal out of the change in sonority. "Charged" indeed! The registers in both directions greatly expanded, he also lets the ensemble loose on complex chords that call and respond back and forth, strings answering winds, and vice versa. All along piano plays antagonist, pressing the rhythms and tempos forward–until it all dissipates like a storm that has blown itself out. The last movement, "floating," brings the work full circle, revisits the opening chord, the reticent melody and the light ostinato until at the very end the chord finds a resolution that brings closure.

**Overture on Hebrew Themes, Op. 34 (1919)** **Sergei Prokofiev (1891-1953)**

The Overture is a curious work, partly the result of the circumstance that the composer found himself in when, having arrived in the United States in 1919 shortly after the end of World War I, his first concerts as a pianist were not well received. He apparently needed some means of earning some money, but when he was asked to compose a work for string quartet, clarinet and piano incorporating melodies from a small collection of Hasidic tunes, he was initially reluctant to take on the commission. Eventually the melodic and rhythmic charm of the music worked its magic and "early in the morning I set to work on the pieces and by nightfall the overture was complete."

The work is quite straightforward: two basic and contrasting tunes are presented, one droll and fluid, the other more lyrical and dramatic; both of them are modal with very pleasant, innocuous character. Formally the overture adheres to a very elementary sonata form with two tunes first in contrasting keys, followed by a section that can be seen as developmental, and then a repeat of the tunes, when we find that they are now in the same key. The clarinet is featured in its low, rich register in the first tune and the strings, particularly the cello in the second; a short coda returns to the first tune, rounding off the whole.

**Sextet for Clarinet, String Quartet and Piano (1937)** **Aaron Copland (1900-1990)**

**Allegro vivace - in a bold rhythmic style throughout**
**Lento**
**Finale - Precise and rhythmic**

The general reputation that Aaron Copland earned as the "Dean of American Music" obscures the complex turns in his career which included an early modernist phase when he composed mainly for an audience of connoisseurs and functioned as the spokesperson for a group of young, determined composers, as well as a late period when he returned to composing "difficult" music. In the middle period of his life when he developed a style of composition that is immediately identified as "American," he followed his conviction that an enlightened approach would be to compose music aimed at a larger, perhaps inexperienced audience, with the purpose of educating it through well-composed, but still accessible work for venues that had mass appeal, for instance, film, dance and theater. Together

with a group of other like-minded composers that included Roy Harris, and Virgil Thomson, he energized the musical scene with distinctly American "themes," in his case with the attempt to fuse the symphonic idiom with a jazz style. In spite of, or, perhaps partly because of the Depression, the spirit of the thirties was one of expansion, with more creative energy put to supplying varied activities for larger and more diverse audiences; composers became involved in producing music for children, incidental music for plays, movie scores, and radio programs. They also expanded their geographical reach and established the PanAmerican Composer's Union, an active and important member of which was the Mexican composer and conductor Carlos Chávez, Copland's friend and colleague to whom he dedicated his Short Symphony composed in 1932-33. However, its intricate rhythmic character created impossible barriers for performance as a symphonic work, so eventually Copland revised it as a sextet, a chamber work where intricate challenges have a greater chance of being resolved.

In three distinct movements–fast, slow, fast–the work is played without pause. The allegro-vivace, a bold, dynamic movement, rather like a scherzo, is followed by a lento in three brief sections, which is, in turn, followed by a precise and bright rhythmic movement. The angular melodic style in the first movement complements the teaming of the clarinet and piano on one side with the strings on the other. Meters shift constantly in any order, 7/8, 6/8, 5/8, or, say, 6+2/8, thrusting skipping, leaping motives and figures onto a complicated rhythmic landscape. The last movement is of the same general character, though it is here that the original "symphonic" character of the work shines through; in fact, it occasionally reminds this listener of Gershwin. The middle movement works mostly with strings of conjunct melodic ideas, in a three-part framework where two brief, sustained and somewhat dramatic segments are bookends to a rather more quiet center, in which its unaffected melodic ideas are supported by sustained chordal structures.

**Piano Quintet in A Major, Op, 81 (1887)** **Antonin Dvořák (1841-1904)**

**Allegro, ma non tanto**
**Andante con moto - Dumka**
**Scherzo molto vivace - Furiant**
**Allegro - Finale**

Dvořák's Piano Quintet is one of his most engaging works, and one that seems to have posed few problems in composition. On August 16, 1887 the composer wrote to one of his friends that he was not composing anything at the moment, but, according to the manuscript of the Piano Quintet, he began the first movement on the 18th of August, finished it on the 28th of August, and dated the last line of the score on the 3rd of October: composed in a period of less than seven weeks. The apparent ease the composer experienced in creating the work is reflected in its spontaneity and freshness, characteristics that perhaps account most for its enduring popularity. Indeed, because of the unproblematic formal structure of the individual movements and the accessibility of the melodic and rhythmic materials, the work poses no challenge to listeners. By turns it is homey and reflective, or robust and joyous as it needs to be. The musical language is diatonic with some modality that gives it a bit of "national" character, though as commentators have pointed out, it is hardly Czech, but rather Viennese in flavor.

The first movement, in sonata form, has the unusual feature of a very expansive exposition and a very condensed recapitulation. The two central movements stand out for the special features derived from the composer's native music. The *Dumka* is a form that typically reflects contrasting moods, one reflective and the other more vivacious. In this movement the same melodic material serves for both segments, a procedure that Brahms might have appreciated as it was a typical for him to treat contrasting sections as opportunities to compose variations disguised as changes in character. The third movement, labeled a *Furiant*, is more of a scherzo, as it lacks the customary displaced accent typical of that dance. Again the composer uses the same musical material for the contrasting segment, which here serves as the trio. Throughout, he plays with duple vs. triple rhythmic groupings with numerous subtle variations in his treatment of the instrumental combination of strings and piano. The work ends with a robust rondo in a fast duple meter, varied as the segments course through numerous key and modal changes. The whole is polished off with a fugato segment that leads up to the concluding coda.

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*presents*

# Carolyn Fassio, *clarinet*

*Student of Dallas Tidwell*

*with*

**David George, *piano***
**Michelle Gilfert, *clarinet***
**Amber Richeson, *clarinet***
**Chris Phillips, *bass clarinet***

# Student Recital

Monday Evening
March 2, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Drei Fantasien nach Cavatinen von Rossini, Op. 27, für Klarinette und Klavier — Iwan Müller (1786 – 1854)
II. Ecco ridente in cielo
Aus: *Der Barbier von Sevilla*

Hommage á M. De Falla — Béla Kovács (b. 1937)

Serenade nach Altgrazer Kontratänzen für vier Klarinetten, Op. 83c — Jenö Takács (1902 – 2005)
I. Ouvertüre
II. Serenade
III. Kontratanz
IV. Polka
V. Menuett
VI. Finale

Amber Richeson, Michelle Gilfert, and Chris Phillips, *clarinets*

## PAUSE

Vocalise, Op. 34, No. 14 — Sergei Rachmaninoff (1873 – 1943)

Sonata for Clarinet and Piano — Aaron Copland (1900 – 1990)
I. Andante semplice
II. Lento
III. Allegretto gusto

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*presents*

# Robert Acosta, *clarinet*

*Student of Dallas Tidwell*

*with*

## David George, *piano*

# Student Recital

Tuesday Evening
March 3, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Cantilene — Louis Cahuzac (1880-1960)

Three Pieces for Clarinet Solo — Igor Stavinsky (1882-1971)

Three Fantasias on Cavatinas by Rossini, Op. 27 for Clarinet and Piano — Iwan Muller (1786-1854)
*Una voce poco fa*

## INTERMISSION

Arlequin — Louis Cahuzac (1880-1960)

Grand Duo Concertant — Carl Maria von Weber (1786-1826)
Allegro con Fuoco
Andante con moto
Rondo

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*presents*

# John S. Moore,
*tenor saxophone*

*with*

# Krista Wallace-Boaz,
*piano*

## Faculty Recital

Wednesday Evening
March 4, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Frames (1998)

Sebastian Currier
(b. 1959)
edited by J. Moore

## INTERMISSION

Sonata (1932)
Allegro ma non troppo
Adagio-Presto-Adagio
Allegro appassionato

Samuel Barber
(1910-1981)
trans. by J. Moore

On Fire (1986)

David Heath
(b. 1956)
edited by J. Moore

March 5, 2009
Comstock 8:30

The University of Louisville

School of Music

Presents

Gregg Alvarez

Graduate Student of Michael Tunnell

Accompanied by Liz Ames

Chiapanecas — Mexican Folk Song

Arr. Rafael Méndez

Michael Swope and Kurt Bonnett – *Trumpets*

Spanish Dance — Rodion Shchedrin (b. 1932)

El Burrito Ruso — Rafael Méndez (1906-1981)

Fantasia Brasileira — Jose Ursicino da Silva "Duda"

(b. 1935)

I. Fanfarra – Maracatú – Baião
II. Mazurka
III. Abertura Solene – Chorinho – Baião – Forró
IV. Frevo "Marcela"

Reese Land, Zack Schell, Kurt Bonnett and Michael Swope – *Trumpets*

Nilson Galvão, Jr. – *Conductor*

UNIVERSITY OF
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Thursday, March 5, 2009
3:00 p.m.
Margaret Comstock Concert Hall

**CONVOCATION**

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Sonata in A Major, K. 322 — Domenico Scarlatti (1685-1757)

Parker Scinta, *guitar*
student of Stephen Mattingly

Andante Pastoral et Scherzettino — Paul Taffanel (1844-1908)

Baely Slaton, *flute*
student of Don Gottlieb
Josue Ramirez, *piano*

Cantiléne — Louis Cahuzac (1880-1960)

Daniel Sogar, *clarinet*
student of Dallas Tidwell
David George, *piano*

Chôro No. 1 — Heitor Villa-Lobos (1887-1959)

Alberto Abril, *guitar*
student of Stephen Mattingly

Sonata in e minor — George Friedrich Händel (1685-1759)

1. Grave
2. Allegro

Megan Dutcher, *flute*
student of Don Gottlieb
Liz AMes, *piano*

Stars in a Velvety Sky — Herbert L. Clarke (1867-1945)

Trevor DeJarnett, *trumpet*
student of Michael Tunnell
Denine LeBlanc, *piano*

UNIVERSITY OF
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*presents*

# Daniel Thomas, *trombone*

*Student of Brett Shuster*

*with*

**Jessica Dorman, *piano***
**Felicia Hogan, *viola***
**Luke Darville, *cello***

# Graduate Student Recital

Thursday Evening
March 5, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Sonata in Es — Gottfried Finger (1660-1730)

Daniel Thomas, *alto trombone*
Jessica Dorman, *piano*

Serenade no. 6, op. 44 — Vincent Persichetti (1915-1987)
for Trombone, Viola, and Cello
Prologue
Barcarole
Chorale Prelude
Dialogue
Intermezzo
Song
Dance

Daniel Thomas, *tenor trombone*
Felicia Hogan, *viola*
Luke Darville, *cello*

Selections from *Des Knaben Wunderhorn:* — Gustav Mahler (1860-1911)
*Rheinlegendchen*
*Der Schildwache Nachtlied*

Daniel Thomas, *tenor trombone*
Jessica Dorman, *piano*

## INTERMISSION

Fantasy for Trombone, op. 101 — Malcolm Arnold (1921-2006)

Daniel Thomas, *tenor trombone*

Ballade — Eric Ewazen (b. 1954)

Daniel Thomas, *tenor trombone*
Jessica Dorman, *piano*

Side Partners — Herbert Clarke (1867-1945)

Daniel Thomas, *tenor trombone*
Gregg Alvarez, *trumpet*
Jessica Dorman, *piano*

# PROGRAM NOTES

## *Sonata in Es* - Gottfried Finger

**Gottfried Finger** was a Moravian composer of the late 17th century and early 18th century. He did not compose directly for the trombone because the trombone was mainly used in church settings, and not for the stage. Finger was known for his stage works early in his career. In the archives of the Conservatoire in Prague there is a copy of a sonata by Finger for bass clef instruments with continuo. František Pošta (1919-1991), solo double bass at the Czech Philharmonic Orchestra, transcribed the solo part into E major for his instrument and his colleague Professor Miloslav Hejda, arranged the part in E flat major for the alto trombone. Finally the pianist and composer Professor Jaroslav Máštalíý supplied both versions with accompaniment for piano as well as for string orchestra.

*Sonata in Es* is in three movements. There are no melodic returns in this piece, but there are elements of recurring rhythmical gestures, such as the melody starting on the off-beat. The first movement could be considered a prelude, the second is a minuet without a trio, and the third movement contains an *adagio* section in the relative minor key at the beginning followed by the *allegro comodo*. The piece stays in E flat but does have sections which go to the relative minor.

## Serenade no. 6, op. 44 - Vincent Persichetti

**Vincent Persichetti's** numerous instrumental compositions included a series of serenades for diverse combinations of instruments. One of those rare combinations was for trombone, viola, and cello.

*Serenade no. 6, op. 44, for Trombone, Viola, and Cello* is in seven movements and was composed in 1950. The piece alternates between fast and slow movements capturing two sides of the trombone, its expressive legato style contrasts with the tendency for fun and whimsy. This unique combination of instruments brought many challenges to the piece. One challenge was trying to balance the dynamic range of a brass instrument with two string instrumentss. The piece was premiered on January 27, 1951 by Davis Shuman, Aaron Chaifetz and Robert Jamieson.

## Selections from *Des Knaben Wunderhorn:* - Gustav Mahler

The Austrian composer **Gustav Mahler** is one of the most recognized

composers of the 20th Century, best known for his large scale symphonic works and his songs, many with orchestra. Composing songs was second nature to him and many of his symphonies have songlike melodies in them that he either quoted or composed. Several of his symphonies contain quotes from either *Lieder Eines Fahrenden Gesellen*, "Songs of the Wayfarer," or *Des Knaben Wunderhorn*, "The Youth's Magic Horn."

*Des Knaben Wunderhorn* is a collection of German folk poems edited by Achim von Arnim and Clemens Brentano published between 1805 and 1808. Arnim and Achim freely modified the poems to fit poetic meter, conform to modern German spelling, or to an idealized Romantic "folk style." The poems cover a wide range of emotions which greatly appealed to many composers, such as Weber, Mendelssohn, and Brahms. The poems deal with love, heartbreak, childhood fantasy,and military life and war. Mahler is best known for his settings, having numbered the collection among his favorite books and set the text often. In this setting, only two songs will be performed, *Rheinlegendchen* (The Rhine Legend) and *Der Schildwache Nachtlied* (The Sentinels' Night Song). Both songs deal with the internal feelings of love, but the songs are set entirely differently from one another.

### Fantasy for Trombone, op. 101 - Malcolm Arnold

*Fantasy for Trombone, op. 101,* was written in 1969 by **Sir Malcolm Arnold**. Despite being the only piece he ever composed for trombone, it is one of the standard pieces in unaccompanied trombone repertoire. Arnold wrote 13 total fantasies for many different solo and combinations of chamber instruments. The piece has three contrasting sections concluding with an exciting coda. The outer two movements are humorous and jolly, while the middle section is very melancholy and mournful. The piece seems to have a bipolar effect resulting from immediate dynamic changes. There are many technical demands within the work but it still offers the player opportunities for creativity and expression. This piece has been recorded by several artists such as James Markey of the New York Philharmonic and Mark Lawrence, retired principal of the San Francisco Orchestra.

### Ballade - Eric Ewazen

**Eric Ewazen's** *Ballade for Bass Trombone, Harp and String Orchestra* originally started out as a piece for clarinet. It was composed in 1986 and written for Ewazen's friend Jean Kepperud, who presented the piece in Merkin Hall in New York City. Mr. Ewazen had this to say about the piece:

*Outside of my guest cottage was the beautiful Chesapeake Bay. In*

*the balmy summer weather, with the water gently lapping the shore, I wanted to describe this unbelievably peaceful pastorale scene with music. This was the birth of the Ballade. The clarinet sings, floats and soars above gently pulsating harp and string chords. At times the music becomes joyful and energetic, at times soft and prayerful.*

It was in 1996 that Charles Vernon, bass trombonist of the Chicago Symphony, requested the piece be adapted for bass or tenor trombone. This adaption allows the trombone player to be fluid and lyrical in certain passages that would obviously be easier on the clarinet. The piece is written in ABABA form. Mr. Vernon premiered the work on May 31, 1997 at the International Trombone Association at the University of Illinois.

### Side Partners - Herbert Clarke

**Herbert Lincoln Clarke's** *Side Partners* was originally composed for two cornets, but the performance tonight will use a trumpet in B flat and a transposed second cornet part for the tenor trombone as played by Dr. Brett Shuster and Dr. Michael Tunnell in November of 2003. The piece is very light and cheerful allowing the performers to add rubato, ending in a cadenza for the two players.

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*presents*

# Adam Edwards, *tuba*

*Student of John Jones*

*with*

**Caroline Drury, *piano***
**Amy Ensel, *flute***

# Student Recital

Friday Evening
March 6, 2009
8:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Prelude from Solo Cello Suite No. 1 in G major, BWV 1007

J.S. Bach
(1685-1750)
trans. by A. Edwards

Journey for contrabass tuba & orchestra (1998)

John Stevens
(b. 1951)

I. Morning in the yard
II. Midnight in the mountains
III. Highballing through town

Caroline Drury, *piano*

## INTERMISSION

Capriccio for Solo Tuba

Krzysztof Penderecki
(b. 1933)

Adagio from "The Limpid Stream" op. 39

Dmitri Shostakovich
(1906-1979)
trans. by Harri Miettuner

Caroline Drury, *piano*

Three Dances in A Minor for flute and tuba

G.P. Telemann
(1681-1767)
arr. by Walter S. Hartley

I. Moderato
II. Allegro
III. Vivace

Amy Ensel, *flute*

*Journey* for contrabass tuba and orchestra (by John Stevens) was written for Gene Pokorny, tubist for the Chicago Symphony Orchestra.

Below is an excerpt from David M. Daussat's, (B.M.E., M.M.) dissertation:

*BIRTH OF A MODERN CONCERTO: AN EXPLICATION OF MUSICAL DESIGN AND INTENTION IN JOURNEY: CONCERTO FOR CONTRABASS TUBA AND ORCHESTRA*

What was most inspirational to the development of this piece was [Pokorny's] interest outside of music. Stevens knew his fascination with the "Three Stooges" prior to their conversations, but an additional influence was his love of American steam locomotives, and most particularly the Union Pacific 844. "This particular locomotive is a high-speed asteroid that has 80 inch drive wheels and cruises at 100 miles per hour and they can get up to 126 miles per hour." This same train also weighs a million pounds and evaporates between 150 and 180 gallons of water per mile and is the only train never to be decommissioned by a North American Class I railroad. Stevens' mentioned in the interview that people "thought this piece was about trains, but it is not. The movement titles are inspired by Gene's love of trains and the general pattern of the music is inspired by this, but it was never my intent to write a film score about trains." Despite Stevens' thoughts on his piece, Pokorny commented on how he felt the piece was more of a programmatic work, using this mental image of the 844 locomotive while playing.

The first movement, "Morning in the yard" clearly speaks to the beginning of the day in a train yard. Although not as clear, the second movement titled "Midnight in the mountains" speaks of the history of the Union Pacific 844 train and its legendary treks across the continental divide from Cheyenne to Laramie, Wyoming over Sherman Hill. An additional metaphor for this movement comes from the composer's family experience and the children's novel, *Polar Express* where he recalled seeing a picture of a train in the mountains at night, and it was this image that he portrays in the movement.

The term "high ball" in train lore refers to an arrangement of three balls that were hung as a train entered a town. The lowest ball was green and signaled that traffic was ahead and the engineer should slow down, while a yellow ball signaled that the train should proceed with caution as it goes through the town. The term that was used for this movement was the high ball. "Highballing through town" refers to the practice of a locomotive to proceed as fast as possible; safety was not an issue, getting to the destination faster than the competitor was the goal.

-David M. Daussat, B.M.E., M.M.

UNIVERSITY OF NORTH TEXAS May 2008

UNIVERSITY OF
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*presents*

# Amy Ensel, *flute*

*Student of Kathleen Karr*

*with*

**Krista Wallace-Boaz, *piano***
**Jessica Litwiniec Dorman, *piano***

# Graduate Student Recital

Friday Evening
March 6, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Partita in A Minor for solo flute, BWV 1013 — Johann Sebastian Bach (1685-1750)
- Allemande
- Corrente
- Sarabande
- Bourée Anglaise

Three Romances, Op. 94 (1849) — Robert Schumann (1810-1856)
- Nicht Schell
- Einfach, innig
- Nicht schnell

Jessica Litwiniec Dorman, *piano*

## SHORT PAUSE

Syrinx pour flute seule (1913) — Claude Debussy (1862-1918)

Ballade pour flute et piano (1939) — Frank Martin (1890-1974)

Jessica Litwiniec Dorman, *piano*

Chant de Linos (1944) — André Jolivet (1905-1974)

Dr. Krista Wallace-Boaz, *piano*

Zoom tube (1999) — Ian Clarke (b. 1964)

# PROGRAM NOTES

**Partita in A Minor for solo flute, BWV 1013** — **Johann Sebastian Bach (1685-1770)**

Today, Johann Sebastian Bach is primarily know as a composer; however, during his lifetime, he was better known for his skills as an organist. Bach held several organist positions before he became Kapellmeister in the court of Prince Leopold in Anhalt-Cöthen. Prince Leopold was more interested in secular works than sacred works, so during his years at Cöthen, 1717-1722, Bach wrote works such as *The Well-Tempered Clavier* and the *Brandenburg Concertos*. He then moved to Liepzig in 1723, where he found a position as the cantor at St. Thomas Church. Bach stayed in Leipzig through the end of his life, 1750. He left behind a wealth of works, including masses, cantatas, vocal works, harpsichord works, organ works, chamber music and sonatas.

All of J. S. Bach's flute sonatas were composed between approximately 1720-1741. During this time, the Baroque flute (a wooden, transverse flute held horizontally as done today) was gaining popularity with professional musicians. Because of the more advanced playing required of Bach's *Partita in A Minor for solo flute, BWV 1013*, there is some controversy as to when is was written. Some argue it was written during his Cöthen years, while others dispute that is came later. Regardless, it is one of the most programmed solo Baroque flute pieces in the repertoire.

The four movements, *Allemande, Corrente, Sarabande* and *Bourée Anglaise* are 16th century dances. The *Allemande* resembles a prelude with two large sections and is played at a moderate tempo. The *Corrente* is light and quick. Though it is written in triple meter, Bach generates a feeling of hemiola by the way he writes the line. The first few bars create a feeling of duple meter. The *Sarabande* is a much slower movement in comparison to the rest. It, too, is written in triple meter, but has a stronger feeling of three. The last movement, *Bourée Anglaise* is a "lively dance." It should be played with a light articulation and a quick tempo. This particular partita is interesting because Bach indicates almost no phrasing or articulations. It is today's common practice that the *Allemande* be played entirely articulated, or with minimal legato articulation. Bach's lack of phrase and articulation indications in the score leaves the flutist to decide.

**Three Romances, Op. 94** — **Robert Schumann (1810-1856)**

Robert Schumann was a German composer and music critic. Schumann wanted to be a great concert pianist, however he injured his fingers using a device he invented to help strengthen them. With his weakened fingers, Schumann turned to composition. In 1840, he married Clara Weick, a composer and pianist herself. (She was the daughter of Schumann's piano teacher.) Schumann began suffering from depression, and after touring Russia with Clara, in 1844, he moved to Dresden. The year 1849 was a very successful year for him compositionally. He wrote approximately thirty pieces in varying genres, including piano pieces, songs, choir works and solo instrumental

works with piano, such as his *Three Romances, Op. 94*. Unfortunately Schumann's mental health began to worsen through the years. After trying to drown himself in the Rhine, Schumann was committed to an asylum, where he spent the remaining two years of his life.

The *Three Romances, Op. 94*, were originally written for oboe and piano. Given to his wife Clara as a Christmas present, his records indicate they were written on the 7th, 11th and 12th of December. "Deceptively simple," the *Romances* present problems of endurance and breath control – the second movement provides no rests at all! Though originally intended for oboe, Schumann never actually heard them performed on oboe until 1863. He also wrote versions of the piece for clarinet, cello and violin. The first movement, *Nicht Schell*, is in A minor. The second movement, *Einfach, innig* starts in A major, moves to minor in the faster middle section, and then back to A major with the return of the opening of the movement. The final movement, *Nicht schnell* starts in A minor, moves F major, and finishes with a coda that finishes in A major. Each movement has a basic ABA, ternary form. The B section in each is either a development section, or a character change. All movements show the sentimental and expressive lines that Schumann wrote so well.

**Syrinx pour flute seule** **Claude Debussy (1862-1918)**

Claude Debussy was a French composer. He began piano at age four, and in 1872 attended the Paris Conservatoire. He spent twelve years there. In 1884, Debussy won the Prix de Rome with his cantata entitled *L'Enfant prodigue*. Debussy is considered an Impressionistic composer (though he was not necessarily a fan of the term). The phrase is taken from the art movement starting in the mid 1800s. His music was unlike those before him. He utilized harmonies, scales, and tone colors in a new way: often employing open chords, with parallel fifths. His music is seemingly free. Debussy's use of ornamental lines stem from the Art Noveau movement, and his use of the whole-tone scale form the Javanese gamelan he heard at the Paris Exposition (World's Fair) in 1889. "What impressionists did in art, Debussy did in music. He explored new vistas of aural color, creating new combinations of sound."

Debussy's solo flute piece, *Syrinx*, utilizes the Art Noveau technique. The opening theme is ornamented in an improvised-like style. He takes the flute through some "winding" chromatic runs. He also utilizes the whole tone scale, as heard in the final moments of the piece, marked *perdendosi* (dying away). Debussy "...achieves maximum emotional effect with minimal musical gestures." *Syrinx* was composed in 1913. Gabriel Mourey (a French writer) asked Debussy to write incidental music for a play of his, *Psyché* (based on Greek mythological story of Cupid and Psyche). *Syrinx* was the only piece finished. It was originally titled *La Flûte de Pan* but because Debussy had another piece by the name already, it was renamed when published to avoid confusion. The piece was premiered on December 1, 1913 by flutist Louis Fleury.

The story of *Syrinx* comes from Greek mythology. Pan was the god of fields and forests and symbolized lust and the "savagery in Man." He was half man, half goat Pan fell in love the nymph Syrinx who did not reciprocate he feelings. One day, Pan

was pursuing Syrinx when she came to a river. Without an escape she asked the nymphs to change her appearance. They obliged and turned her into river reeds. Pan lusted to hold her. The only thing left of Syrinx was the music made from the way the wind blew across the reeds. Pan then gathered the reeds, some of different sizes, and bound them together creating an instrument.

Debussy's *Syrinx* is full of emotion. It an expression of both Pan and Syrinx. It is "a manifestation of the divine...as well as of the human." The piece was originally played offstage during Pan's death scene in the play. *Syrinx* is the first unaccompanied flute solo piece written for the modern Boehm flute. Though initially written without barlines and few breaths, publishers often use flutist Marcel Moyse's edition that is measured and indicates where to breathe. Though a staple among the solo repertoire for the flute, it is not the only time Debussy favored the flute. Other pieces prominently featuring the instrument include, *Prélude a l'Aprés-midi d'un Faune* (1892-94), *Nocturnes* (1897-99) and the *Sonata for flute, viola and harp* (1915).

**Ballade pour flute et piano** **Frank Martin (1890-1974)**

Swiss composer Frank Martin started to compose at the young age of eight. He had only one music teacher, Joseph Lauber. Though Martin never studied at a conservatory, he learned piano, harmony and composition from Lauber. Outside of composition, Martin performed as a pianist and harpsichordist, gave chamber music lectures at Zürich Conservatory, was director of the private music school Technicum moderne de musique (1933-1939), and acted as president of the Swiss Musicians Union (1943-1946). He also participated in the congress on rhythmic musical education. Martin is described as having a unique compositional style, bringing together the French modernism of Les Six with late German Romanticism and a tonal take on the twelve-tone technique of Arnold Schoenberg. Martin had a good understanding of the tone-colors of the instruments, and a good sense of how to write for the "virtuoso performance;" however composition was not easy for him.

Martin's *Ballade pour flute et piano* was written as a competition piece in 1939 for the Concours Internationale de Musique in Geneva, Switzerland. The only requirement of the piece was that it was to be difficult, displaying the attributes of the flutists, especially technique. Martin wanted the piece to showcase the flutists' musicianship, not just their technical abilities. The piece is in basic ternary form, with an introduction. The 'theme' is never presented strongly as a theme, creating the feeling that the piece is somewhat through-composed. The A section is described as "rhapsodic," while the B section is more expressive. It has a very strong and "virtuosic" ending. Martin originally wrote the piece for flute and piano, but later wrote a version for flute, string orchestra and piano in 1941. His wife (a flutist herself) is quoted as saying, "Frank Martin wished it to be not only an exposition of instrumental difficulties, but at the same time genuine music, allowing the young flutists to demonstrate, in addition, their qualities as musicians and artists. As to the form, like that of the other Ballades by Frank Martin it is rather rhapsodic and epic in character." His *Ballade pour flute et piano* is a staple in flute literature.

**Chant de Linos**

**André Jolivet**
**(1905-1974)**

André Jolivet was a French composer raised in an atmosphere rich in the arts, his father was a painter, and his mother a pianist. He started piano lessons at age 4, cello at age 14, and created the music, costumes and sets for a ballet at age 15. Jolivet's uncle was an administrator of the French Africa colonies, and gave Jolivet different African masks and musical instruments, and told him of the different African rituals. These stories, along with his own spirituality, were often an influence on Jolivet's compositions. Although he was trained as a schoolteacher, it was a performance of Edgard Varése's *Amériques*, with dissonant chords and rhythmic complexities, that inspired Jolivet to start a life in music. He soon took up lessons with Varése in 1929 and continued until 1933. In 1930, Jolivet met Olivier Messiaen, who became another mentor. With Messiaen, Yves Beaudruer and Daniel Lesur (fellow French composers), Jolivet formed *La Juene France (The Young France)*, in order to "enhance the spiritual value of music and emphasize its human qualities." Jolivet composed several works for flute. He saw the instrument as "the musical instrument of par excellence, because – enlivened by breath, by this deepest out streaming of the human being – it fills its notes with that which is at the same time corporal and cosmic within us." His *Cinq Incantations pour flûte seule* was written the same time (1936) Varése wrote *Density 21.5* – another standard in flute repertoire.

*Chant de Linos* (1944) was commissioned as a competition piece for the Paris Conservatoire. It was given only one prerequisite – that it be difficult. It is considered today to be among the most challening works for flute, and one of the most exciting. *Chant de Linos* (or *Song of Linus*) is a lament for Linus interrupted by cries and dances. In Greek mythology, Linus was the son of Apollo and Urania. He invented rhythm and melody, and was regarded as the greatest musician of mankind. One day he was killed by his student, Heracles, and grief spread wide for Linus. Jolivet's funeral lament is depicted in the luscious middle register of the flute, and is interrupted by ornamented cries, often in the upper register. In this tessitura, the flute has the ability to really scream. The forceful, dark low register is used to illustrate dancing. Jolivet wrote another version for flute, violin, viola, clarinet and harp later the same year.

**Zoom tube (1999)**

**Ian Clarke**
**(b. 1964)**

A composer and flutist himself, Ian Clarke was born in 1964 in the United Kingdom. He writes music for flute that is exciting and new. His flute music utilizes many of the extended techniques the instrument has to offer. Clarke's compositions range from "sightreadable to the definitely un-sightreadable." He is currently the professor of flute at Guildhall School of Music & Drama in London. He has collaborated with Simon Pianter, a fellow composer, in writing, producing and performing different works for film and television with Diva Music. Clarke's works *Zoom tube, Orange Dawn, The Great Train Race* and *Hypnosis* are becoming prevalent among top flute performers, teachers, colleges & students.

The flute has undergone many changes throughout the past few centuries. Early

on it was known as recorder. It was made of wood and held vertically, until the Baroque era. At this time, the transverse flute came about. This flute remained wooden, but was held horizontally. It underwent many changes, mainly through adding keys to the exterior to help with tuning and with technique. The transverse flute became increasingly popular amongst professional musicians as the flute evolved during the Baroque era. The recorder thereby became less popular with professional musicians, but more common with amateurs. Theobald Boehm is credited with the model today's flute is still based on. Boehm created a new system for the flute in 1830. This system allowed for different tuning by the placement of holes in the flute. This allowed the flute to stay better in tune. In the mid-1800s Boehm made the flute out of medal, instead of wood, providing the flute with a more colorful tone pallete.

As the flute has evolved, so have the techniques to create different effects. Through the mid-twentieth century and now twenty-first century, composers started to look for other colors and sounds that the flute can create. Composers are now using extended techniques to create the newly desired effects. *Zoom tube* (1999) is a perfect example of a piece that utilizes these new techniques. Clarke uses flutter-tongue, multiphonics, microtones/quartertones, jet-whistles, note bending, breathy tone, and speech-like syllables to create the effective, "rhythmic blues influenced piece." He was influenced by composers and musicians Bobby McFerrin, Karlheinz Stockhausen, Robert Dick, and Ian Anderson, as well as South American flute playing. In his notes on *Zoom tube* he states, "Amongst other things, I wanted the flute to groove..."

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*presents*

# Nilson Galvão, *conductor*

*Student of Kimcherie Lloyd*

*with*

University Symphony Orchestra
and
Sung-won Kim, *piano*

## Graduate Conducting Recital

Sunday Evening
March 8, 2009
8:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Overture to *Die Zauberflöte*

W. A. Mozart
(1756-1791)

Piano Concerto in A minor, Op. 54
Allegro affettuoso

Robert Schumannn
(1810-1856)

Sung-won Kim, *piano*

## PAUSE

*Prélude à l'après midi d'un faune*

Claude Debussy
(1862-1918)

Romeo and Juliet Overture - Fantasy

Pyotr I. Tchaikovsky
(1840-1893)



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The Chamber Music Society of Louisville

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# Winners Recital
# Of The Fourteenth Annual
# Macauley Chamber Music Competition

College, High School, and Middle School Divisions

Experience the energy and mastery of the
finest young chamber musicians in the Kentuckiana region

Sunday, March 8, 2009
6:30 p.m.
Margaret Comstock Concert Hall
University of Louisville School of Music

Free Admission



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FOURTEENTH ANNUAL

# Macauley Chamber Music Competition Winners Recital

Krista Wallace-Boaz, *competition director*

University of Louisville School of Music
Margaret Comstock Concert Hall
Sunday, March 8, 2008
6:30 P.M.

# Program

Ragtime Dance — Scott Joplin (1868-1917), arr. Robert S. Frost

**String Pinks**
**Middle School Honorable Mention**
Bailee Correro, violin — Maggie Finn, viola
Haley Shrewsbury, violin — Sally Ann Finn, cello
*Coach: Paola Manrique-Land*

Trio in Bb Major, Op. 11
1. Allegro con brio — Ludwig van Beethoven (1770-1827)

**Emerald Trio**
**Middle School Second Prize**
Grace Yu, violin — John Yang, cello
Choong-Won Jin, piano
*Coachs: Susannah Onwood and Brittany MacWilliams*

Ave Maria, Op. 41 — Wilhem Fitzenhagen (1848-1890)

**Celli D'Quattro**
**High School Honorable Mention**
Hannah Soren, cello — Katherine Garrett, cello
Jonathan York, cello — Jack Peterson, cello
*Coach: Paul York*

Suite, Op. 157b
IV. Introduction et Finale — Darius Milhaud (1892-1974)

**Milhaud Trio**
**High School Third Prize**
Heather Marley, violin — Cody Robbins, clarinet
Meaghan Spencer, piano
*Coach: Kristen Kinman*

Sechs Bagatellen
I.
III.
IV.

György Ligeti
(1923-2006)

**Five Golden Rings**
**High School Second Prize**
Kaila Washington, flute  Jackie Royce, bassoon
Tyler Taylor, horn  Claire Anderson, clarinet
Doug Harville, oboe
*Coach: Donald H. Gottlieb*

Trio in c minor, Op. 1, No. 3
I. Allegro con brio

Ludwig van Beethoven
(1770-1827)

**Apollo Trio**
**College Honorable Mention**
Zach Leezer, violin  Luke Darville, cello
Josué Ramirez, piano

Mishima
I. 1957 Award Montage
II. November 25-Ichigaya
IV. Body Building
VI. Closing

Philip Glass
(b.1937)
arr. Nathan Nabb

**Phoenix Saxophone Quartet**
**College Second Prize**
Nikki Winter, soprano saxophone  Elena Pederson, alto saxophone
Lucas Sanders, tenor saxophone  Harrison Atzinger, baritone saxophone
*Coach: Nathan Nabb*

String Quartet in Bb Major, Op. 18, No. 6
Allegretto quasi Allegro

Ludwig van Beethoven
(1770-1827)

**The Budino String Quartet**
**High School First Prize**
Michael Hustedde, violin  David Takahashi, viola
Jonathan Karp, violin  Brandon Fightmaster, cello
*Coach: Leah Hagel*

Klezmer Memories, Op. 169

Michael Kibbe
(b. 1945)

**Up Top!**
**College First Prize**
Natalie Lehr, clarinet  Robert Wiseman, clarinet
Dennis McElroy, clarient  Gunnar Hirthe, bass clarinet
*Coach: Scott Wright*

# Judges

**Megumi Ohkubo**, cellist, received his early training at the respected Toho School in Japan. At Indiana University, he studied with James Starker and chamber music with Joseph Gingold, and Menahem Pressler of the Beaux Arts Trio. He was a principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Megumi was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg and Vienna and made a number of recordings with the Philips and Sony labels. Megumi and his colleagues formed the Cello Ensemble Saito. The Philips label has released 3 of their CDs. He has served as a member of the Kentucky Center Chamber Players for the past 20 years. He has previously taught at the University of Kentucky, Jiyu Gakuen, University of Tokyo Metropolitan, Indiana University Southeast and the University of the Louisville.

**Adam McCord** is Instructor of Saxophone at Miami University. Prior to this appointment, he served as Associate Instructor of Saxophone at the Indiana University Jacobs School of Music where he has most recently completed coursework for the Doctor of Music degree in Saxophone Performance, studying with Otis Murphy. He received the Master's of Music degree in Saxophone Performance from Indiana University in 2004, earning the prestigious Performer's Certificate, IU's highest performance honor. Mr. McCord received the Bachelor of Music degree, summa cum laude, in Saxophone Performance and Music Education from the University of North Carolina at Greensboro in 2002, where his primary teachers were Steven Stusek and Craig Whittaker. He is a past winner of the IU Woodwind Concerto Competition and performed Roger Muczynski's Concerto with the University Orchestra to critical acclaim. While at UNCG, Mr. McCord was winner of the Concerto Competition, performing Roger Boutry's Divertimento with the Symphony Orchestra. He has won state and regional honors in both the Music Teacher's National Association collegiate chamber music and solo woodwind competitions. He has most recently performed at the XIV World Saxophone Congress in Ljubljana, Slovenia, and the 2008 North American Saxophone Alliance (NASA) Biennial Conference in Columbia, South Carolina. Past performances include the the 2006 NASA Biennial Conference in Iowa City, the 2004 NASA Biennial Conference in Greensboro, North Carolina, the XIII World Saxophone Congress in Minneapolis, a featured recital at the inaugural Carolina Saxophone Symposium, regional NASA conferences, and participation as a scholarship recipient in the 2003 International Saxophone Chamber Music Festival held annually in Faenza, Italy. Mr. McCord has performed with the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the Indiana University Philharmonic, the Bloomington Camerata Orchestra, and the Bloomington Pops Orchestra.

A native of Tokyo, Japan, pianist **Mami Hayashida** has appeared as a soloist and as a chamber musician in the United States, Japan, Korea, Germany, Switzerland, and France. She has collaborated with current and former members of the St. Petersburg String Quartet, Chicago Symphony, Bruckner Orchestra Linz, Basel Symphony Orchestra, Swiss Chamber Orchestra, Saito Kinen Orchestra, and Lexington Philharmonic. She currently holds an Assistant Professor of Music (Piano) position at Georgetown College. She previously taught piano at University of Kentucky, the Kentucky State University, and Indiana University. Her students have received various prizes and recognitions at the KMTA Senior and Junior Piano Competitions, Bluegrass Senior Ensemble Competition, and the Nathaniel Patch Competition, among others. In the recent years, she has adjudicated numerous competitions and festivals in this region, including the Dayas-McElroy/Bauer Piano Competition at the Cincinnati Conservatory of Music, Cullaher competition at Morehead State University, KMTA Keyboard Festivals in various cities, Louis McCoy Festival in Lexington, and the Sonatina Tournament in Bowling Green. Dr. Hayashida graduated from Oberlin College with the B.M. in Piano Performance and the B.A. in History and Philosophy of Science. Since then, she has studied at the Hochschule für Musik in Frankfurt, Germany, and Indiana University, where she earned her master's degree. She completed her D.M.A. degree at University of Kentucky in 2007. Her teachers include Chongli-yo Shin, Robert Shannon, Monique Duphil, Herbert Seidel, Jean-Louis Haguenauer, and Irina Voro.

This competition is named in memory of
*Judge Macauley Smith,*
a lover of chamber music and friend to chamber musicians.

We wish to express special thanks to
Mrs. Macauley Smith,
Allan Cowen - Fund for the Arts,
and
Dean Christopher Doane.

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*presents*

# Chris Schmidt, *tuba*

*Student of John Jones*

*and*

# Chris Smallwood, *piano*

*Student of Naomi Oliphant*

# ~~Graduate~~ Student Recital

(non-degree)

Sunday Afternoon
March 8, 2009
4:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Variations in Olden Style — Thomas Stevens (b. 1938)

Italian Concerto in F Major, BWV 971 — J.S. Bach (1685-1750)
- I. Allegro
- II. Andante
- III. Presto

Alarum — Edward Gregson (b. 1945)

Piano Sonata in D Major, Op. 28, "Pastoral" — L.V. Beethoven (1770-1827)
- I. Allegro
- II. Andante
- III. Scherzo: Trio
- IV. Rondo

Concerto in One Movement — Alexey Lebedev (1924-1993)

UNIVERSITY OF
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*in association with the*

**Marilyn Horne Foundation**

*presents*

# Weston Hurt,
# *baritone*

**with**

## Miah Im, *piano*

Monday Evening
March 9, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

## THE MARILYN HORNE FOUNDATION

Founded in 1993, the **Marilyn Horne Foundation** is devoted to the vocal recital, and to exceptionally gifted young vocal recitalists. **Its mission is to encourage, support and preserve the art of vocal recital through the presentation of recitals and related educational programs in communities across the United States.**

The MHF is committed to revitalizing this art form, which in recent decades has increasingly disappeared from the live-performance series of many US concert presenters. Because the MHF believes so deeply in the uniqueness and *importance* of this art form, it has vowed to change this trend.



"Vocal recitals were essential to my development as a singer. I want young singers in this new millenium to have the same opportunities I've had in bringing the art of song to audiences everywhere." --Marilyn Horne

**For information, please contact:**
Barbara Hocher, Executive Director
The Marilyn Horne Foundation
250 West 57th Street, Suite 603
New York, New York 10107
Telephone: (212) 582-2000
Fax: (212) 582-6934
E-mail: mhf@marilynhornefdn.org
Website: www.marilynhornefdn.org

# PROGRAM

"Si, tra i ceppi", from *Berenice*
"How willing my paternal love", from *Samson*
"See, the raging flames arise", from *Joshua*

Georg Friedrich Händel
(1685-1759)

*Don Quichotte à Dulcinée*
Chanson romanesque
Chanson épique
Chanson à boire

Maurice Ravel
(1875-1937)

Malìa
Ideale
L'alba sepàra dalla luce l'ombra
L'ultima canzone

Francesco Tosti
(1846-1916)

## INTERMISSION

Three Songs, Op. 10
1. Rain has fallen
2. Sleep now
3. I hear an army

Samuel Barber
(1910-1981)

*6 Songs from a Shropshire Lad*
1. Loveliest of Trees
2. When I was one-and-twenty
3. Look not in my eyes
4. Think no more, lad
5. The lads in their hundreds
6. Is my team ploughing?

George Butterworth
(1885-1916)

"Some Enchanted Evening", from *South Pacific*

Richard Rodgers & Oscar Hammerstein II
(1902-1979) (1895-1960)

"Ol' Man River", from *Showboat*

Jerome Kern & Oscar Hammerstein II
(1885-1945) (1895-1960)

"I Got Plenty O' Nuttin'" from *Porgy and Bess*

George Gershwin
(1898-1937)

Soliloquy from *Carousel*

Richard Rodgers & Oscar Hammerstein II
(1902-1979) (1895-1960)

# BIOGRAPHY

This season, baritone **Weston Hurt** made his debut at the Atlanta Opera as Sharpless in *Madama Butterfly* and at the Dallas Opera as Schaunard in *La Bohéme.* He recently made his debuts at the Arizona Opera as Enrico in *Lucia di Lammermoor* and at the Michigan Opera Theater as the Count in *Le nozze di Figaro.* Other recent engagements have included Sharpless and Frank in *Die Tote Stadt* at the New York City Opera, Baldassare in *L'Arlesiana* with the Opera Orchestra of New York, and a performance of *Der ferne Klang* with the American Symphony Orchestra in Avery Fisher Hall.

Also a prolific concert singer and recitalist, Mr. Hurt has performed in recitals sponsored by the prestigious Marilyn Horne Foundation in the United States, and has also performed in concert internationally, including a South American tour of performances of the Brahms *Ein Deutsches Requiem* in the summer of 2006. This season, he make his debuts with the Nashville Symphony, the Dallas Symphony, and the Oratorio Society of New York in Carnegie Hall, and will be presented again in recital by the Marilyn Horne Foundation. His large repertoire includes such works as the Handel *Messiah,* the Fauré *Requiem,* the Orff'*Carmina Burana,* the *Bach Mass in B Minor* and *Magnificat,* the Mozart *Mass in C Minor* and *Coronation Mass,* the Haydn *Paukenmesse* and the Britten *War Requiem,* which he sang at Carnegie Hall.

A graduate of the prestigious Julliard Opera Center, Mr. Hurt has received by many notable vocal awards, including 1st place and the People's Choice Award from the Dallas Opera Guild Vocal Competition, the Vienna Prize from the George London Foundation, 1st Place in the 2003 Oratorio Society of New York Competition, and various awards from the Licia Albanese-Puccini Foundation International Competition, Liederkranz Foundation, Metropolitan Opera National Council, Opera Index, Inc., Palm Beach Opera Competition, and two career grants conferred by The Santa Fe Opera.

February 2009

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*presents*

# University Jazz Combos

**Repertory Ensemble II**
*Directed by Ansyn Banks*

**Repertory Ensemble I**
*Directed by Ansyn Banks*

**Wynton Kelly Combo**
*Directed by Ansyn Banks*

Monday Evening
March 9, 2009
7:00 p.m.
Malcolm Bird Recital Hall

| | |
|---|---|
| Summertime | George Gershwin |
| Black Narcissus | Joe Henderson |
| Train Shuffle | Tom Harrell |

**Repertory Ensemble II**

Jun Kojima, *alto sax* Jon Ellis, *piano*
Michael Vettraino, *guitar* Jake Reber, *bass*
John Kleemeier, *drums*
Ansyn Banks, *director*

| | |
|---|---|
| Lazy Bird | John Coltrane |
| How Insensitive | Tom Jobim |
| 4 on 6 | Wes Montgomery |

**Repertory Ensemble I**

Jun Kojima, *alto sax* Jeff Thomas, *guitar*
Jake Reber, *bass* Austin Skarshaug, *drums*
Ansyn Banks, *director*

| | |
|---|---|
| Kozo's Waltz | Lee Morgan |
| 500 Miles High | Chick Corea |

**Wynton Kelly Combo**

John Hogan, *alto sax* Joseph Hanna, *tenor sax*
Barrett Wilson, *piano* Michael Vettraino, *guitar*
Amy Hutts, *bass* Zach Kennedy, *drums*
Ansyn Banks, *director*

UNIVERSITY OF
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*presents*

# Patricia Barnes Griffith,
## *piano*

# Guest Artist Recital

Tuesday Evening
March 10, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

From *24 Little Preludes and Fugues for Piano* (2006) — David S. Doran (b. 1942)

Prelude and Fugue in F (for Sida Roberts and Janet Bass Smith)
Prelude and Fugue in C (for Wesley Roberts and Charles Smith)

Sonata in A, Op. posth. 120.D.664 (1819) — Franz Schubert (1797–1828)

Allegro moderato
Andante Allegro

## INTERMISSION

Impromptu, Op. 142 no.3 in B-flat, D. 935 (1827) — Franz Schubert

Sonata No. 2 in D minor, Op. 14 (1912) — Sergei Prokofiev (1891–1953)

Allegro, ma non troppo
Allegro marcato (Scherzo)
Andante
Vivace

# NOTES AND BIOGRAPHIES

**Patricia Barnes Griffith,** long recognized as one of the region's finest pianists, is known for her energetic and personal musical presentations. She performs solo and collaborative recitals, as well as with orchestras. She has performed with the Winston-Salem Symphony, the Greensboro Civic Orchestra, the Lexington (Kentucky) Philharmonic Orchestra, and the Louisville Orchestra. Griffith received degrees from Salem College (B.M.) and Peabody Conservatory (M.M. and D.M.A.) where her primary teachers were Clemens Sandresky and Ellen Mack. Additionally she studied with teachers from the Moscow Conservatory on the campus of Rutgers University. Griffith wrote her D.M.A. dissertation on the piano music of Gordon Binkerd, and regularly performs and promotes his music. Dr. Griffith produced her first solo CD in 2003 on which she performed music of Brahms, Mozart, Bartok, Ginastera, Milhaud, and Dett. She frequently serves as an adjudicator for regional festivals and competitions. And she is a member of the Board of the Kentucky Music Teachers Association where she is the Foundation Chair. Griffith is currently a Professor of Music at Kentucky State University in Frankfort, Kentucky.

**David Doran** has been active in many levels of the Kentucky Music Teachers Association including its presidency. He holds performance degrees in organ and is also a harpsichordist and sometimes composer. Dr. Doran received his training at the University of Louisville and at the American Conservatory of Music and was Professor until retirement at Jefferson Community College. The *24 Little Preludes and Fugues* (2006) are dedicated to KMTA members and were written to be a compendium of varying compositional styles and pedagogical concerns. The F major and C major Preludes and Fugues on today's program are dedicated to two important Kentucky musical couples, Drs. Charles and Janet Smith (Bowling Green) and Dr. Wesley and Sida Roberts (Campbellsville). Harmonic and melodic sevenths play prominently in each of these pieces, giving them a somewhat modern orientation.

Although **Franz Schubert** did not attain great public recognition, he devoted his tragically short life to composing his uniquely beautiful music. He composed in many genres: symphony, chamber works, piano solo, opera, choral, and over 600 lieder. His natural melodies flow as easily in his instrumental works as in the songs. The melodic impetus is as much at home in this tightly structured piano sonata as in the decorated melodic lines of the *Impromptu.* Both compositions also demonstrate his sensitivity to harmonic color and smooth modulations. Schubert's eight Impromptus

are for the piano what his lieder are for the voice. These works became the model for Romantic composers who followed Schubert. They are inherently melodic, perfect in form and detail, and each creates a distinctive mood. The *Impromptu* Op. 142, no. 3 is different from all the rest in that it is structured as Theme and Variations. The theme, of binary structure, is similar to that used in Schubert's play *Rosamunde*. The *Sonata in A*, composed in 1819, is much more concise than his rather long-winded late sonatas. The first and third movements contain structural points of sonata form (contrasting themes, development and recapitulation). The second movement is a simple song form, while traveling through an expressive harmonic and melodic landscape. This sonata exemplifies a perfect marriage of melodic beauty and structural cohesion.

**Sergei Prokofiev's** wrote his *Sonata No. 2 for Piano* in 1912 when he was 21 years old. This work exemplifies some of Prokofiev's most notable and significant traits: drama, lyricism, adherence to classical forms, and use of motivic development. The *Sonata* is imbued with modern features such as angular melodies, motor rhythms, sudden modulations, and chromaticism. He lived at a very intense time and is unique among composers in that he left Russia for a long period of time (1928–1935) and then returned. This sonata portrays features of emotional intensity, mystery, loneliness, and high energy that capture the depth and complexity of the Russian spirit. Prokofiev uses the piano's ability to create orchestral sounds, rich in colors and textural variety. It is possible to speculate that 20th century piano music would not have taken its course without Prokofiev's important contributions.

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*presents*

# Chris Phillips, *clarinet*

*Student of Dallas Tidwell*

*with*

Erin Cassel, *cello*
David George, *piano*

# Senior Recital

Wednesday Evening
March 11, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

# PROGRAM

Three Pieces for Clarinet Solo — Igor Stravinsky (1882-1971)
- I. Quarter Note = 52
- II. Quarter Note = 168
- III. Quarter Note = 160

Fantasia on the Opera Un Ballo in Maschera by Giuseppe Verdi Op. 46 — Donato Lovreglio (1841-1907), Ed. by Colin Bradbury

Lament for Manos — Theodore Antoniou (b. 1935)

Trio for Piano, Cello, and Clarinet in A, Op. 114 — Johannes Brahms (1833-1897)
- I. Allegro
- II. Adagio
- III. Andantino Grazioso
- IV. Allegro

# PROGRAM NOTES

**Three Pieces for Clarinet Solo** — **Igor Stravinsky (1882-1971)**

Written while Stravinsky, a Russian, was exiled in Switzerland due to the Russian Revolution of 1917, *Three Pieces for Clarinet* does very little to reflect the ominous world situation, of which he was fully aware and opinionated. This work is a brilliant demonstration of Stravinsky's acute attention to detail, elegance in melodic writing, and ability variety of compositional technique. Made up of three individual movements, this work has emerged as one of the long lasting standards of the 20th century clarinet repertoire. The first movement, the slowest of the three, employs the repetition and variation of a descending gesture, giving this movement a rather peaceful, and solemn characteristic. The second, a much faster and exaggerated movement, is the only movement that has no specific time signature or measure lines. This interpretative freedom is ends with the mention of it, as Stravinsky has set rigid phrase marks and precise desired dynamics and tempo. The third movement, the only one played on Bb clarinet, is relentless in its driving pulse and repetitive gestures, as it moves seamlessly through a plethora of time signatures. These final two movements, as they demonstrate interpretive freedom and rhythmic variation respectively, are reflective of the influence that jazz music had on Stravinsky.

**Fantasia on the Opera Un Ballo in Maschera by Giuseppe Verdi Op. 46** — **Donato Lovreglio (1841-1907)**

Lovreglio, an Italian composer, wrote primarily for wind instruments, especially flute and clarinet. The majority of his works, although classified as wind chamber music, are, needless to say, inspired by the rich tradition of opera in Italy. Giuseppe Verdi's opera *Un Ballo in Maschera* (A Masked Ball) was first performed in 1859, and, just six years later, Lovreglio adopted many of the main arias from the opera and developed a unique fantasia for clarinet. This fantasia simply takes the graceful and simplistic melodies from many of the arias in Verdi's opera, varies them and provides accompaniment. The final product is a piece that demonstrates the brilliance and versatility of the clarinet, and lives up to its Romantic heritage.

**Lament for Manos** — **Theodore Antoniou (b. 1935)**

Written as an avenue for mourning the loss of Greek composer Manos

Hadjidakis, a good friend and colleague of composer, Theodore Antoniou. *Lament for Manos*, expresses a wide variety of emotions, all of which revolve around a central theme of meditation. The composer first seeks to convey a meditation that begins at an eerie distance, as the performer is instructed to sub-tones, or tones that are undistinguishable. This distant lament slowly increases in its emotive expression, an increase that builds to a climactic wailing, which is exaggerated by a return to the feeling of distant meditation. Throughout this piece the performer is asked to demonstrate a variety of extended techniques, revealing the seemingly endless possibilities of the clarinet. This characteristic of *Lament for Manos*, has quickly established this 1995 work as a standard in the long evolution of the clarinet repertoire.

**Trio for Piano, Cello, and Clarinet in A, Op. 114** **Johannes Brahms (1833-1897)**

Never having written for the clarinet in any of his previous chamber music Johannes Brahms in 1891 composed his Op. 114 and Op. 115, a clarinet trio and quintet, respectively. In addition, these two works followed after a year in which Brahms had not written any music at all. The composition of these two iconic works is then primarily considered evidence to the creative response Brahms had after hearing the clarinetist Richard Mühlfeld. Although written in the same year and for the same person, these works introduce a welcomed variety to the chamber music of Brahms. This variety is on display in an elegant demonstration of emotion throughout the four movements of the *Trio for Piano, Cello, and Clarinet in A, Op. 114.*

The first movement, marked allegro, primarily comprises dialogue and unison melodic lines between the clarinet and cello. The imitation and overlapping of melodic material exaggerates the already implicit emotional polarities found early in this work. The second movement, marked adagio, is based on a songlike melody that could easily be mistaken for a duet from a Romantic Opera; its long, drawn out melodies are in an almost constant conversation. The third movement, marked andantino grazioso, brings a welcomed light waltz-like melody that is shared by all three voices. This gentle melodic passage is then sharply contrasted to the fourth movement, marked allegro, with its rather abrupt alternations of fluid melody in compound meter and a rigid sequential melody in duple meter. The end result is the *Trio in A* Op. 114: a welcomed end of a brief compositional absence and the beginning of musically fruitful last years in the life of Johannes Brahms.

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3/12/09

# 2009 Grawemeyer Awards

## Brett Dean

### 2009 Grawemeyer Award Recipient in Music Composition



"The Lost Art of Letter Writing," a four-movement concerto for violin and orchestra by Australian composer Brett Dean, earned the 2009 University of Louisville Grawemeyer Award for Music Composition.

The work, commissioned by the Cologne Philharmonie and Royal Stockholm Philharmonic Orchestra for violinist Frank Peter Zimmerman, was chosen for the prize from among 145 entries worldwide. Dean conducted and the Royal Concertgebouw Orchestra of Amsterdam accompanied when the piece premiered in 2007 in Cologne.

"It's a wonderful solo vehicle that also contains terrific writing for orchestra," said Marc Satterwhite, a UofL music professor who directs the award.

Each movement in the half-hour concerto begins with an excerpt from a 19th-century letter, with a violin evoking the mood of each letter as it plays the alternate roles of writer and recipient. Authors of the letters include composers Johannes Brahms and Hugo Wolf, artist Vincent Van Gogh and Australian outlaw Ned Kelly.

"The piece combines the brilliant surface one might expect from a Romantic era violin concerto with enormous emotional range and depth," Satterwhite said.

The Boston Symphony Orchestra performed the concerto for the first time in the United States in 2007.

Dean, the first composer from Australia to win the music award, played in the viola section of the Berlin Philharmonic for 15 years, leaving in 2000 to devote more time to writing music. He continues to perform as a violist and conductor and is artistic director of the Australian National Academy of Music.

His other compositions include Carlo, a piece for strings, sampler and tape; a ballet, One of a Kind, and a clarinet concerto, Ariel's Music.

The Grawemeyer endowment at U of L annually awards $1 million — $200,000 each — for outstanding works in music composition, ideas improving world order, psychology, education and religion.

About Brett Dean

Australian composer and violist Brett Dean is the 23rd winner of the University of Louisville Grawemeyer Award for Music Composition. The $200,000 international cash prize, given since 1985, previously has gone to such 20th and 21st century musical luminaries as Witold Lutoslawski, Gyorgy Ligeti and Pierre Boulez.

Dean studied in Brisbane until 1984, when he moved to Germany to join the Berlin Philharmonic Orchestra's viola section, a position he held for 15 years.

He began composing in 1988, becoming established in his own right through works such as Ariel's Music, a clarinet concerto that won an award from the UNESCO International Rostrum of Composers; a piano quintet, Voices of Angels, and Twelve Angry Men, a piece written for the 12 cellists of the Berlin Philharmonic.

In 2000, he returned to Australia, winning the Paul Lowin Song Cycle Prize for Winter Songs in 2001. In 2002-03, he was artist-in-residence with the Melbourne Symphony and composer in residence at the Cheltenham Festival.

Dean's most widely-known work, Carlo, a piece for strings, sampler and tape, was inspired by the music of Renaissance composer Carlo Gesualdo. His other scores include Beggars and Angels (1999), commissioned by Melbourne Symphony Orchestra; Pastoral Symphony (2001), written for Ensemble Modern, and Testament (2003), a work for the Berlin Philharmonic's 12 violas.

His Moments of Bliss earned Best Composition Award at the 2005 Australian Classical Music Awards.

Besides composing, Dean has conducted performances by many orchestras, including the Los Angeles Philharmonic, BBC Philharmonic, Netherlands Chamber Orchestra, Australian Chamber Orchestra, Swedish Chamber Orchestra, Royal Concertgebouw Orchestra Amsterdam, West Australian Symphony Orchestra and Melbourne Symphony Orchestra.

Boosey & Hawkes, an international company specializing in 20th century classical music, publishes Dean's work, including the Grawemeyer Award-winning concerto.

Thursday, March 12, 2009
3:00 p.m.
School of Music, Comstock Hall
University of Louisville

The Grawemeyer Awards
Honoring the World's Greatest Minds for 25 Years

UNIVERSITY OF
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*presents*

# Alison Farley, *conductor*

*Student of Frederick Speck*

## Graduate Conducting Recital

Thursday Evening
March 12, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Bells (1976)

Ian McDougall
(b. 1938)

Petroushskates (1980)

Joan Tower
(b. 1938)

Mimi DeGuzman, *flute* Chris Phillips, *clarinet*
Leslie Heinzen, *violin* Molly Goforth, *cello*
Jay Coughlon, *piano*

Second Suite in F, Op. 28 No. 2 (1911)

I. March
II. Song without Words 'I'll Love My Love'
III. Song of the Blacksmith
IV. Fantasia on the 'Dargason'

Gustav Holst
(1874-1934)
ed. Colin Matthews

Missouri Shindig (1951)

H. Owen Reed
(b. 1910)

O Cool is the Valley, Op. 118 (1971)

Vincent Persichetti
(1915-1987)

The Merry King (1936/38)
Colonial Song (1918)

Percy Aldridge Grainger
(1882-1961)
ed. Loras John Schissel
ed. Timothy Topolewski

Athletic Festival March, Op. 69 No. 1 (1935)

Sergi Prokofiev
(1891-1953)
ed. Richard Franko Goldman

# PROGRAM NOTES

**Bells (1976)** **Ian McDougall (b. 1938)**

Composer, Ian McDougall, born in Calgary, Canada, is best known as a jazz trombonist. He toured the world playing as a soloist and in big bands, including the Grammy award winning Boss Brass. McDougall spent many years teaching trombone, composition and jazz studies at the University of Victoria, finally leaving the position in 2003 as Professor Emeritus. McDougall has composed for many different types of ensembles, including: brass ensemble, jazz ensemble, orchestra, chorus, concert band and solo concerti, many of which have been performed by groups like CBC Vancouver Orchestra, Toronto Symphony Orchestra, and Rob McConnell Tentet.

Mr. McDougall discussed his piece *Bells* with me during a phone interview. He stated that the piece was written in the late 1970's (exact date was unknown to him) for his friends John and Tawny Capon as a wedding present. The original piece was written as a recessional for a 10-part brass ensemble, five of which were played by the Canadian Brass at the wedding. John Capon was the Bass Trombone player of the Toronto Brass Quintet at the time and they were all good friends.

Since its original composition, McDougall has rewritten the work for both large brass ensemble and concert band. Many other arrangements of this piece have also been done, including one for "American" marching band (as McDougall called it) and another for Jeff Reynolds, trombonist for the Los Angeles Philharmonic, as an arrangement for trombone choir.

**Petroushskates (1980)** **Joan Tower (b. 1938)**

American-born composer, Joan Tower, spent most of her childhood in South America as a result of her father's career as a minerologist. During this time, Tower developed interest in the rhythmic and percussive elements of the music of South America. These sounds influenced many of her compositions, including *Petroushskates*. Tower has enjoyed a very successful career in composition. She won the Grawemeyer Award in Composition for her composition *Silver Ladders* in 1990. Tower's compositions have been thought to have been influenced by Babbitt, Messiaen, Crumb and even Beethoven. In her piece *Petroushskates*, Tower pays homage to Stravinsky, another influential composer. Tower has also written many compositions reflecting her experience in chamber groups and usually composed with a specific player in mind. She wrote a solo chamber concerto for each member involved in her long-running chamber group, the DaCapo Players, which includes: flute, clarinet, violin, cello and piano.

Tower composed this particular piece for the DaCapo Players after a commission by the group for their 10th anniversary concert at Lincoln Center. The pieces featured on the concert paid tribute to the group's name "DaCapo."

**Second Suite in F, Op. 28 No. 2 (1911)**

**Gustav Holst**
**(1874-1934)**

Gustav Holst was born Gustavus Theodore von Holst in Cheltenham, England in 1874. He dropped the "von" at the beginning of the war with Germany in 1914. His musical training began by learning the basics on the violin. Later, he became a more proficient musician on the piano and the trombone. Holst wrote his first composition around the age of 12 while in the Cheltenham Grammar School. He was given the poem *Horatus* and decided to set it for voice and orchestra. As he had no formal training in composition, Holst began his first piece in secret while reading Berlioz's book on orchestration for further help. Holst was very unhappy with the end result and chose not to revisit the piece. After a failed first attempt, he later attended the Royal College of Music and studied with Sir Charles Stanford and Ralph Vaughan Williams.

Holst composed for many different mediums, including opera, chorus, orchestra, band and chamber ensembles. His two suites for band have become standards in wind band repertoire and were some of the first original compositions for band by a traditionally "classical" composer. His daughter, Imogene, said Holst composed the suites because he was "tired of a diet of overplayed nineteenth-century selections."

The first movement of the Second Suite is based on three folk tunes. The first tune titled "Glorishears" is first played by the trumpet. This tune is an English Morris handkerchief dance from the nineteenth-century. The folksong originated in Spain but became a popular May Day song in England during the Renaissance. The second tune introduced by the euphonium is "Swansea Town." It was popular during nineteenth-century in the British merchant fleet and originated in the Welsh port of Swansea. The final folk tune, introduced by the woodwinds, is "Claudy Banks," an ancient Irish air that morphed from its original version into the popular English sailing song heard in this movement.

The second movement has a more simple form based on the tune "I'll Love My Love." It contains only two statements of the love song in solo voices accompanied by flowing contrapuntal eighth notes. This folk song is in Elizabethan style which re-emerged during the turn of the 19th century during England's "social and religious awakening."

The third movement "Song of the Blacksmith" is based on an English folktune called "The Blacksmith." It was collected in Sussex County and tells the story of a young girl's love for a blacksmith who betrayed her love to marry another woman.

The final movement of the Second Suite provides some of the only polyphonic texture in the entire work. The movement is based on two folk tunes "The Dargason" and "Greensleeves." The "Dargason" theme is written for several different solo voices and is also demonstrated through many different variations throughout. Over this initial melody, Holst inserts the "Greensleeves" melody, a melody based on the English folksong of a dying man's distress over his unloving mistress.

**Missouri Shindig (1951)**

**H. Owen Reed**
**(b. 1910)**

H. Owen Reed is a Missouri-born composer, a fact which initially drew me to this piece, as it is my home state. Reed studied composition with several famous composition teachers including, Howard Hanson, Bernard Rogers, Aaron Copland and Leonard Bernstein. He spent most of his professional career as a professor of theory and composition at

Michigan State University, where he retired as Professor Emeritus in 1976. His most famous work for band is *La Fiesta Mexicana*, written in 1949. Although this was his most famous work, he wrote for many different genres, including opera. Reed composed the folk-opera *Michigan Dream* in 1955 for Michigan State University's centennial celebration and later adapted it as a suite for band titled *The Touch of the Earth.*

*Missouri Shindig* was written to depict a typical hoe-down celebration that might have taken place in the state. It includes the common folk-tune "Give the Fiddler a Dram" which was one of his father's favorite fiddle tunes. Reed had a passion for the theatre and often mixed the two genres together. He said his original vision of the piece included a country fiddler dressed in costume on stage playing the folk-tune before the piece was to begin.

**O Cool is the Valley, Op. 118 (1971)** **Vincent Persichetti (1915-1987)**

*O Cool is the Valley* is one of Vincent Persichetti's later works written for the band genre. Persichetti once said in an interview that he had not yet started for writing for band, but was only inspired by the sound of winds. His first piece written for wind band, *Divertimento*, began as a full orchestra piece, but at one point he realized the strings were never going to enter and a band piece was the final outcome. Persichetti, supported writing for the band because of the ability to expect the same musical experience from a band as an orchestra. He stated in the same interview, "Every musician is asked to play meaningfully and skillfully, even the second bassoonist and second alto saxophonist."

*O Cool is the Valley* is just another example of Persichetti's expectation of great playing from the members of the band. Inspired by the poetry of James Joyce, the work was written for the Ohio Music Educators Association In-Service Conference. The work was premiered at the conference by the Bowling Green State University Symphonic Band, with the composer conducting. The serene and flowing melody instantly attracted me to this lesser known piece by Persichetti.

**The Merry King (1936/38)** **Percy Aldridge Grainger**
**Colonial Song (1918)** **(1882-1961)**

George Percy Aldridge Grainger was born in Victoria, Australia and spent his first 13 years in Melbourne where he was home-schooled by his mother. Grainger then moved to Frankfurt to further his piano training, which led to a career as a successful pianist, touring the world. Grainger enjoyed researching local musical traditions and recording amateur musicians and recording amateur musicians performing common folk tunes during his travels. Grainger set many of these folk songs in his compositions.

One of the folk tunes Grainer set was *The Merry King*, an English folksong he collected in Sussex. Grainger overheard a laborer singing the tune in 1905, subsequently sketching it for chorus. The original tune has six verses, singing of how the Merry King of England stole the singer's love away. Grainger only uses four of the six verses in his setting, approximating a theme and variation form. Grainger was very specific when setting folk tunes, there was almost no arrangement done, except for elaborating on the harmonies, because he believed the setting should reflect the original song as much as possible. The original score indicates, in Grainger's hand, that the piece was first performed at the Auditorium Hotel in February 1939, which is now the site of Roosevelt University.

Tonight's performance of *The Merry King* will segue directly into one of Grainger's more popular works, *Colonial Song*. This was done because of the tonal relationship between the two pieces and to showcase the two types of composition for which Grainger was known. Grainger did several folk song settings for many different types of ensembles, but his original compositions contained no folk songs at all. Grainger was adamant in his decision not to arrange folk songs.

*Colonial Song* was one such original composition. In his *Colonial Song*, Grainger intended to reflect the people and scenery of Australia. He also wished to covey an "emotion... of native born colonies in general." It was the first piece in a planned series called "Sentimentales," only two of which were written. The original version was done as a "Yule gift" for his "mumsey" in 1911, then Grainger arranged the piece for band, re-gifting it to his mother again in 1918.

Grainger liked to describe his own work as smooth, grained and prickly in texture and sought to achieve sameness in between his works, something that may be heard in the two pieces performed tonight.

**Athletic Festival March, Op. 69 No. 1 (1935)**

**Sergi Prokofiev**
**(1891-1953)**

Sergei Prokofiev was a Russian born composer who received his earliest musical training from his mother. His career in composition began early, having six marches composed by the age of five. He attended school at the St. Petersburg Conservatory and studied composition with Rimsky-Korsakov, piano with Essipova and conducting with Tcherpnin. After the Russian revolution, Prokofiev moved to the United States, but maintained his Russian citizenship returning there in 1936. His love for and allegiance to his home country can be heard in many of his compositions, even when his homeland imprisoned his non-Russian wife, accusing her of espionage, after moving back to Russia.

Prokofiev experimented with different types of tonality, but mostly stayed true to his tonal roots. He was a very versatile composer, composing for almost every genre. Prokofiev composed six marches for wind band including his *Four Marches, Op. 69. Athletic Festival March* was the first of the four marches, the other three being *Lyrical March, Marching Song* and *Calvary March*.

*Four Marches* was composed between 1935 and 1937. Prokofiev's inspiration for *Athletic Festival March* came from a critic's description of his *First Piano Concerto* being "athletic." This quote conjured an image for Prokofiev of millions of Soviet athletes doing gymnastic drills, which he enjoyed attending at the Sokol Society. The piece was completed for the 1936 Olympics in Berlin and was originally titled *Spartakiad* for the Russian athletic festival of the same name. The piece is in a three part form, with each section being built on the principle of a rondo. Prokofiev was able to show his lifelong love of sports through his "triumphant and exhilarating melody that contrasts with tuneful alternate melodies in the Russian vein."

# PERSONNEL

## Alison Farley, *conductor*

### Flute
Lauren Cannady (+ Picc)
Mimi DeGuzman (+ Picc)
Baely Slaton (+ Picc)
Robyn Welch

### Oboe
Lexie Langella
Jasmine Salm

### Clarinet
Robert Acosta (+ Eb Cl)
Megan Ball (+ Alto Cl)
Michael Burkhead
Erica Duncan
Carolyn Fassio
Michelle L. Gilfert
Samantha Holman (+ Bass Cl)
Danny Sogar
Adam Thomas

### Bassoon
Phoebe Bell
Amy Feketik (Contra)
Jessica Hubbard

### Horn
Camilynne Haddix
Elizabeth Metzger
Ben Taylor
Justin Warner

### Saxophone
Trent Barrick (Alto)
Austin Jenkins (Baritone)
Kimberly Kennedy (Tenor)
Ryan Olexa (Soprano/Alto)

### Trumpet
Jaephus Craig
Robbie Elliott
Daniel Fieselman
Jesse Schuler
Joel Watson

### Trombone
Rusty Crimm
Ian Gregory
Joseph Murrell
Cory Zilisch

### Euphonium
Matt Byrum

### Tuba
Brandon Neal
Bryen Warfield

### String Bass
Felice Howard

### Percussion
Tyler Blair
Rebecca Denfip
Sam Rouster
Bridgett Turner
Jimmy Weixler

### Piano
Jay Coughlon

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# Louisville Winds

**Kathleen Karr,** ***flute***
**Trevor Johnson,** ***oboe***
**Dallas Tidwell,** ***clarinet***
**Matthew Karr,** ***bassoon***
**Bruce Heim,** ***horn***

*with special guests*

**Naomi Oliphant,** ***piano***
**Marilyn Nije,** ***clarinet***

## Faculty Recital

Thursday Evening
March 12, 2009
6:30 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Woodwind Quintet No. 1 in Bb — Giuseppe Cambini (1746-1825)
Allegro Maestoso

**Louisville Winds**

Kathleen Karr, *flute* Trevor Johnson, *oboe*
Dallas Tidwell, *clarinet* Matthew Karr, *bassoon*
Bruce Heim, *horn*

Sonata for 2 Clarinets — Francis Poulenc (1899-1963)
Presto
Andante
Vif

Dallas Tidwell & Marilyn Nije, *clarinets*

Sonata for Flute and Piano — Francis Poulenc
Allegretto malincolico

Kathleen Karr, *flute*
Naomi Oliphant, *piano*

Trio for piano, oboe and bassoon — Francis Poulenc
Lent – Presto
Andante con moto
Tres vif

Trevor Johnson, *oboe* Matthew Karr, *bassoon*
Naomi Oliphant, *piano*

Six Bagatelles for Woodwind Quintet — *György Ligeti* (1923-2006)
Allegro con spirito
Rubato. Lamentoso
Allegro grazioso
Presto ruvido
Adagio. Mesto
Molto vivace. Capriccioso

**Louisville Winds**

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*presents*

# Elizabeth Ames, *piano*

*Student of Vernon Cherrix*

*with*

Amy Ensel, *flute*
Michelle Linder-Gilfert, *clarinet*
Chris Phillips, *clarinet*

## Graduate Student Recital

Sunday Afternoon
March 22, 2009
4:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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# PROGRAM

Prelude and Fugue in B Major, BWV 892 — Johann Sebastian Bach (1685-1750)

Sonata, Op. 31, No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro
- Scherzo Allegretto vivace
- Menuetto Moderato e grazioso
- Presto con fuoco

*Pregon* — Enrique Iturriaga (b. 1918)

F minor Sonata for Clarinet and Piano, Op. 120, No. 1 — Johannes Brahms (1833-1897)
- Allegro appassionato
- Andante un poco adagio
- Allegretto grazioso
- Vivace

Michelle Linder-Gilfert, *clarinet*

*Prelude a l'apres-midi d'un faune* for flute, clarinet, and piano — Claude Debussy (1862-1918), trans. Michael Webster

Amy Ensel, *flute*
Chris Phillips, *clarinet*

# PROGRAM NOTES

**Prelude and Fugue in B Major, BWV 892**

**Johann Sebastian Bach**
**(1685-1750)**

The collection of 48 preludes and fugues is a result of experimentation with tuning and temperament in the later seventeenth century. While Bach does not specifically define for which keyboard instrument these were written, his experience with the characteristics of the clavichord, harpsichord, and organ can be observed throughout this set of works. The B major Prelude and Fugue from The Well Tempered Clavier Book II offers two contrasting styles of Bach's writing. The Prelude has a freer type of compositional style and includes a central section similar in character to a one-line improvisation, while the Fugue contains an angular subject consisting of a set of intervals plainly stated in half notes followed by a descending scale. Although the subject matter seems straightforward, the strict four-part harmony evolves into some of the most serene writing in any Bach Fugue.

**Sonata, Op. 31, No. 3**
**Allegro**
**Scherzo Allegretto vivace**
**Menuetto Moderato e grazioso**
**Presto con fuoco**

**Ludwig van Beethoven**
**(1770-1827)**

The Op. 31 Sonatas by Beethoven mark the end of his early period and the entrance of his middle "heroic" period (1802-1812). Op. 31 No. 3 juxtaposes the ideas of the conventional compositional style of the Classical period and Beethoven's personal experimentation with tonality and structure. Instead of presenting the E flat major tonality in the opening measure, Beethoven begins the movement with an f minor chord which emphasizes the third (A flat) and the fifth (C natural) of the chord. This leaves the listener with no clear reference to the actual key. To create tension for the listener, Beethoven removes the idea of a steady pulse in the third bar and markedly slows down the pace. The peak chord of the phrase defines the true tonality of the piece though Beethoven flippantly ends the phrase with a nonchalant cadence that is more standard in the Classical period. The second movement is humorous in tone with perpetual, separated notes in the accompaniment, an oddly accentuated theme, and deceptive phrasing. The third movement offers itself as the slow movement while the rotating motion in the accompaniment allows the melodic line to flow naturally. The ceaseless energy of the fourth movement has led the sonata to be nicknamed by the French, "La Chasse" or "The Chase". The playfulness of the movement provides the listener with nothing less than a happy ending.

***Pregon***

**Enrique Iturriaga**
**(b. 1918)**

Enrique Iturriaga is a Peruvian composer who currently resides in Lima at the age of 100. The *Pregon* was originally written as a prelude to another piece called *Danza*. This piece is one of his most well-known works and has become standard

:n Peruvian piano repertoire. During colonial times, food vendors would walk through :he streets of Lima singing a melody that would announce to potential buyers what goods they were selling. Every item has its own particular song called a "pregon". This is an ongoing tradition that is occasionally used in Lima today.

**F minor Sonata for Clarinet and Piano, Op. 120, No. 1** — **Johannes Brahms (1833-1897)**

**Allegro appassionato**
**Andante un poco adagio**
**Allegretto grazioso**
**Vivace**

n 1890, Brahms wrote a letter to his publisher notifying them of his intension to retire. Brahms states in this translation by Cambridge Companion, "With this scrap 'a portion of the string quartet op. 111] bid farewell to notes of mine—because it 's really time to stop." However, within months of writing this letter, Brahms was nspired by the performance of Richard Muhlfeld when he had played the Clarinet Concerto by Carl Maria von Weber. Upon hearing this performance, Brahms quickly came out of retirement and composed a series of works which involve clarinet and the two Op.120 Clarinet Sonatas are a part of this series. The first movement of the f minor Sonata begins uncharacteristically for Brahms with open octaves and thin texture in the piano part. The music evolves into a language more attune to Brahms by incorporating a broader texture and more complex harmonies. The serene ending of the first movement provides a seamless connection to the beginning of the second movement. The *Andante un poco adagio* is based on yet another simplistic melody performed by the clarinetist in the first bars of the movement. The third movement begins with a light waltz feel between the clarinet and piano parts. The middle section of the movement places the piano at the forefront of the ensemble with octaves higher in range than the clarinet. The liveliness of the last movement provides an uplifting feeling for the listener concluding a piece full of intense emotion.

***Prelude a l'apres-midi d'un faune*** — **Claude Debussy (1862-1918)**
**for flute, clarinet, and piano** — **trans. Michael Webster**

Debussy's *Prelude a l'apres-midi d'un faune* (Prelude to the Afternoon of a Fawn) is a piece that is often transcribed for instruments other than the original instrumentation of three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, two crotales and strings. There are numerous transcriptions and arrangements of this piece including a two piano arrangement by Debussy himself. Heifetz transcribed it for violin and piano, and there have been transcriptions for solo piano, as well as piano and flute. Due to the popular flute solo in the original version, there have been several transcriptions for flute solo with piano accompaniment. Unfortunately, many of the lush colors of the original instrumentation are lost in performance of this transcription. In order to maintain an instrumentation that is smaller than the original while upholding some of the colors of the orchestra, Michael Webster, a clarinetist, transcribed the piece for flute, clarinet, and piano. This addition of the clarinet allows for wider timbral variety while better maintaining the exceptional harmonic colors of the original.

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# Nicole Boguslaw, *cello*

*Student of Paul York*

*with*

Robert Boguslaw, *piano*

## Senior Recital

Monday Evening
March 23, 2009
8:30 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Sonata for Cello in D minor, Op. 40 — Dmitri Shostakovich (1906-1975)
- I. Allegro non troppo
- II. Allegro
- III. Largo
- IV. Allegro

## INTERMISSION

Sonata for Cello — Gyorgy Ligeti (1923-2006)
- I. Dialogo
- II. Capriccio

Sonata for Cello in D Major, Op. 58 — Felix Mendelssohn (1809- 1847)
- I. Allegro assai vivace
- II. Allegretto scherzando
- III. Adagio
- IV. Molto allegro e vivace

# PROGRAM NOTES

**Sonata for Cello in D minor Op. 40**

**Dmitri Shostakovich**
**(1910-1949)**

Dmitri Shostakovich was a Russian composer most famous for his symphonic works and string quartets which were written during the Soviet Period. His career and development as an artist was damaged by the political intervention of the Soviet Union. In 1936 the government began to censor his work, saying it was too corrupt and self-indulgent for the proletariat. His music has often been interpreted as having political themes and messages, as well as portraying society and his times. In 1979 Shostakovich's alleged memoirs surfaced which asserted his dislike for the Soviet Regime. However, the memoirs and other sources that are available are somewhat unsound, since throughout his life he tried very hard to keep his privacy. Since any publication or document was open to censors, he never actually kept a diary, burned all of his letters and kept his contact with friends and family fairly private.

Shostakovich wrote the Cello Sonata in D minor in 1934, right before the Soviets began to censor him in 1936. He began writing the piece while he was estranged from his wife Nina. He wrote the piece in August 1934 and completed it within a very short time. It was performed and dedicated to his close friend Victor Lubatsky that December in Moscow. The four movements illustrate the tumultuous time in his life as well as portraits and illustrations of Russia.

**Sonata for Cello**

**Gyorgy Ligeti**
**(1923-2006)**

Gyorgy Ligeti was a Hungarian composer born in Romania who mostly studied in Budapest. After the Hungarian revolution, he escaped to Austria where he later attained citizenship. He was a Jew in Europe at the time of World War II, and lost his father and brother to Auschwitz while surviving through labor camps during war times. His more contemporary pieces influenced by western ideas and composers such as Kodaly and Bartok, were hidden until the 1950's. Even after the war, the only music acceptable to the government and society was the more nationalistic and traditional. Ligeti is best known for composing music for Stanley Kubrick's "2001 A Space Odyssey."

The Cello Sonata was written in two movements, the first in 1948 and the second in 1953. In 1948, the first movement was marked "Adagio, rubato, cantabile," and the second movement "Presto con slancia." He was only 25 when he wrote the first movement, which is about unrequited love for another student. It was not performed until 1983, although it is recognized as his first work. The first movement uses pizzicato techniques that were introduced in many Bartok string quartets. They are now titled as Dialogo which refers to a Italian word for dialogue or conversation, and capriccio which is in music, fairly free in form. It is very obvious that the sonata is one of his earliest pieces, with its romantic elements. Later in his development he wrote much more avante garde and moder music, heavily influenced by western ideas.

**Sonata for Cello in D Major. Op. 58**

**Felix Mendelssohn**
**(1809-1847)**

Felix Mendelssohn-Bartholdy began composing at the very early age of twelve years old. He was heavily influenced by Bach, Beethoven and Mozart and is known for bringing about the revival of Bach's music after conducting "St. Matthew's Passion" in Berlin in 1829. His family was jewish but had converted to Lutheranism in 1816, giving him the name "Bartholdy" to make clear their new found faith. Later, his jewish heritage would prevent his works from reaching their potential popularity until almost a hundred years later. Richard Wagner heavily criticized Mendelssohn's compositions while Nazis later in the twentieth century took down a statue of him in Leipzig and tried to outlaw the study and performance of his works.

Felix Mendelssohn wrote the cello sonata during a period in his life when he was uncertain whether or not to leave his position in Berlin and move to the Leipzig Conservatory in 1843. He heavily quotes his own italian symphony within the piece, especially the first movement. The sonata in D major is second to the cello sonata in B flat major that he wrote in 1839. He wrote to his friend Ferdinand Hiller that he was interested in broadening the repertoire for stringed instruments and piano, and also that he considered the sonata to be a piano piece with cello accompaniment. The piece was dedicated to Mendelssohn's brother Paul, who was a cellist.

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# University Jazz Combos

**Wynton Kelly Combo**
*Directed by Ansyn Banks*

**International Combo**
*Directed by Ansyn Banks*

**Bill Evans Combo**
*Directed by Chris Fitzgerald*

Monday Evening
March 23, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Mr. Kenyatta — Lee Morgan

There will never be another you — Harry Warren

**Wynton Kelly Combo**

John Hogan & Dan Gomby, *alto sax*
Joseph Hanna, *tenor sax* Barrett Wilson, *piano*
Michael Vettraino, *guitar* Amy Hutts, *bass*
Zach Kennedy, *drums*
Ansyn Banks, *director*

Nothing Personal — Don Grolnick

Beatrice — Sam Rivers

Impressions — John Coltrane

**International Combo**

Anderson Pessoa, *tenor sax* Alim Nastaev, *guitar*
Saulo DeAlmeida, *bass* Joe Dunn, *drums*
Ansyn Banks, *director*

Question & Answer — Pat Metheny

Very Early — Bill Evans

Delta — Alex Norris

**Bill Evans Combo**

Craig Tweddell, *trumpet* Joe Auger, *tenor sax*
John Arstingstall, *guitar* Matt Human, *bass*
Daniel Falter, *drums*
Chris Fitzgerald, *director*

UNIVERSITY OF
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*presents*

# Ana Sarbu, *violin*

*Student of J. Patrick Rafferty*

*with*

Krista Wallace-Boaz, *piano*

## Graduate Student Recital

Monday Evening
March 23, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Violin Concerto in A Major, K.V. 219 — W. A. Mozart (1756-1791)
- Allegro aperto
- Adagio
- Rondo - Tempo di Minuetto

The Red Violin Caprices — John Corigliano (b. 1938)
- Theme
- Variation 1 - Presto
- Variation 2 - Con bravura
- Variation 3 - Adagio, languid
- Variation 4 - Slowly con rubato
- Variation 5 - Presto, pesante

## INTERMISSION

Sonata for Violin and Piano in A Major — César Franck (1822-1890)
- Allegretto ben moderato
- Allegro
- Ben moderato
- Allegretto poco mosso

# PROGRAM NOTES

**Violin Concerto in A Major, K.V. 219** — **W. A. Mozart (1756-1791)**

Mozart's violin concerto K.V. 219 in A major is perhaps the most famous and most frequently played of all his violin concertos. Compared to the earlier compositions of this kind by Mozart, this one makes increased technical demands on the performer and is considered to be a stepping stone in the Classical violin repertoire. This concerto has often been called operatic, and for good reason. The violin is clearly the main character and the solo line is more operatic than ever in the sense that it rules over the whole work. At the beginning of the first movement, the double exposition so typical to Mozart's solo concertos is forgotten. The entrance of the solo violin in piano, playing a lyrical tune, after the orchestra finishes the exposition in forte and then completely stops playing, is unexpected and surprising. The six measure Adagio that follows is one of the most powerful and rich moments in the entire concerto. The Allegro aperto starts fresh and invigorates the atmosphere but the fact that the solo violin had the power to stop the whole orchestra with its entrance makes a strong and lasting first impression of soloistic character. The Adagio is an astonishingly beautiful second movement, a lot longer than the similar movements in the previous concertos. It rolls quietly and displays a beautiful elegant classical style and touching melodies. The third movement, Rondo, is the one that gives the nickname "Turkish" to the entire piece. It mixes a minuet style rondo-sonata form with the barbarous sounds of the then fashionable Turkish style melodies. The character of the Rondo is fresh and full of surprises and that is why this is the movement the listener will be humming on his way out of the concert hall.

**The Red Violin Caprices** — **John Corigliano (b. 1938)**

*The Caprices*, composed in conjunction with the score for François Girard's film *The Red Violin*, take a spacious, troubadour-inspired theme and vary it both linearly and stylistically. These variations intentionally evoke Baroque, Gypsy and arch-Romantic idioms as they examine the same materials (a dark, seven-chord chaconne as well as that principal theme) from different aural viewpoints. The Caprices are created and ordered to reflect the structure of the film, in which Bussotti, a fictional 18th century violin maker, crafts his greatest violin for his soon-to-be-born son. When tragedy claims wife and child, the grief-stricken Bussotti, in a gesture both ardent and macabre, infuses the blood of his beloved into the varnish of the instrument. Their fates thus joined, the violin travels across the centuries through Vienna, London, Shanghai and Montreal, passing through the hands of a doomed child prodigy, a flamboyant virtuoso, a haunted Maoist commissar, and at last a willful Canadian expert, whose own plans for the violin finally complete the circle of parent and child united in art.

*- John Corigliano*

**Sonata for Violin and Piano in A Major**

**César Franck**
**(1822-1890)**

This perfect example of late - Romantic sonata was a gift from the composer to the violinist Eugène Ysaÿe on his wedding day. It is considered by most the masterpiece of Franck's chamber works and has been transcribed for cello, viola and even flute. This work has often been called cyclic, and for good reason. All four movements are linked by common melodic material presented in the first movement Allegretto ben moderato. The main theme flows gently in this movement, but the tempo indication gives it a sense of urgency and restlessness that materializes to great proportions in the furious Allegro of the second movement. The third movement takes the form of a Recitativo- Fantasia. The theme lingers here between the gentle dream-like atmosphere of the first movement and the restlessness of the second movement, only to come to an optimistic and rhythmically disciplined form in the final Allegro poco mosso.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

*presents*

# University Student Composers

Wednesday Evening
March 25, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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# PROGRAM

Jaunty Pixies (2008) — Cory Zilisch (b. 1988)

Lauren Cannady & Baely Slaton, *flutes*

Glimmer (2008-09) — Ben Heckel (b. 1990)

A Duet for Bb Clarinet and Bass Clarinet in Bb

Chris Phillips, *clarinet*
Carolyn Fassio, *bass clarinet*

Gadgetry (2008) — Shane Austin Evans (b. 1988)

Zach Groves, *trumpet*

Meridian (2008) — James Young (b. 1984)

Matthew Karr, *bassoon (piano, kick-drum, tam-tam)*

# PROGRAM NOTES & BIOGRAPHIES
*(written by the composers)*

## Jaunty Pixies - Cory Zilisch

*Jaunty Pixies* is a short flute duet, that was written during composition lessons.

## Glimmer - Ben Heckel

This is my first finished piece, which began with some experimentation with atonal methods, most notably twelve-tone material. Through this experimentation I developed the main theme. As I began to work with it I knew I wanted to take the piece in a more tonal direction, and as I worked at it, I began to hit on the arc of the piece. Though not divided into movements as such, there are five sections of the piece.

The first section, based on the previously mentioned main theme, is labeled in the score as "Solemn." With it, I had the idea of a person in a gloomy situation (not necessarily dire; the music applies more to the person's emotions than the gravity of the situation). The next section, "Whimsical," arrives with new thematic material and the beginnings of the glimmer of the title (I think of a newfound friend).

The duet goes into its most tonal realm in the middle section, an almost romantic new take on the theme from the "Solemn" section. Here I wanted to have the equivalent of a lush centerpiece, perhaps highlighting a love interest entering the scene. After reaching a swell, the two elements of whimsy and romance dance about in a brief peak of excitement in the fourth section, but are soon interrupted by a rude awakening in the form of a return to the original material. The subject must once again face the reality of his situation, but as the music fades out on a sensitive note, we know that he has not lost this glimmer of hope found in new friends.

## Gadgetry - Shane Austin Evans

Gadgetry was written to showcase both the lyrical and technical aspects of the trumpet. It is a piece of large contrasts: high and low, loud and soft, brash and expressive. It receives its name from its predominantly rhythmic nature.

Shane Evans is a sophomore music composition student. This is his first year

at the University of Louisville, and *Gadgetry* is his first piece composed while studying here. His first year of undergraduate study was spent studying composition under Dr. Erich Stem at Indiana University Southeast, and his current teacher is Dr. Krzysztof Wolek.

### Meridian - James Young

In Meridian, the bassoonist is required to play multiple instruments beyond the bassoon. Originally this was to augment the solo work with interesting colors, but the added percussive instruments subsequently gave a dramatic force to the piece. Stopping at each percussive node, the bassoonist physically travels through the structure of the composition. In this way we can see the journey of the music as we follow the experience from dawn to dusk.

NEW MUSIC
at the
university
of louisville

## *Upcoming New Music Events at the School of Music*

*(All events are admission free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)*

**Monday, April 6 - 8:00 p.m.**
University of Louisville Improvisation Ensemble (ULIE), with special guests including poet Ron Whitehead, the Moving Collective modern dance group, live electronic musician John Ritz, and others.

**Wednesday, April 8 - 8:30 p.m. (Malcolm Bird Recital Hall)**
Electronic Music Concert

**Thursday, April 9 - 8:00 p.m.**
University Student Composers Concert

**Wednesday, April 15 - 8:00 p.m.**
University New Music Ensemble and University Symphonic Band

*To receive occasional e-mail notices of new music events at UofL, please send an e-mail to* **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*

UNIVERSITY OF
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*presents*

# Gabrielle Boguslaw, *violin*
*Student of J. Patrick Rafferty*

*and*

# Robyn Welch, *flute*
*Student of Kathleen Karr*

*with*

**David George, *piano***
**Robert Boguslaw, *piano***

## Student Recital

Thursday Evening
March 26, 2009
8:30 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Sonate in E-flat — J.S. Bach (1685-1750)
Andante
Largo e dolce
Presto

Robyn Welch, *flute*
David George, *piano*

Night Soliloquy — Kent Kennan (1913-2003)

Robyn Welch, *flute*
David George, *piano*

Sonata for Flute and Piano — Eldin Burton (1913-1979)
Alegretto grazioso
Andantino Sognando

Robyn Welch, *flute*
David George, *piano*

Trio Sonata in A Major — Georg Philipp Telemann (1681-1767)
for Flute, Violin, and Basso Continuo
Vivace

Robyn Welch, *flute*
Gabrielle Boguslaw, *violin*
Robert Boguslaw, *piano*

# PAUSE

Partita no. 4 in D minor for Solo Violin, BWV 1004 — J. S. Bach
Allemande
Courante

Gabrielle Boguslaw, *violin*

Concerto no. 1 in G minor, Op. 26 — Max Bruch (1838-1920)
Adagio

Gabrielle Boguslaw, *violin*
Robert Boguslaw, *piano*

Concerto no. 23 in G Major — Giovanni Battista Viotti (1755-1824)
Allegro

Gabrielle Boguslaw, *violin*
Robert Boguslaw, *piano*

**Take a Seat Scholarship Campaign: An investment in the future of music**

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

**How to Take A Seat Campaign** brochures are located on the box office counter in Comstock Hall lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

UNIVERSITY OF
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Thursday, March 26, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

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*Must the Winter Come So Soon* — Samuel Barber (1910-1981)
from Vanessa

Emely Stratton, *mezzo-soprano*
student of Edith Davis Tidwell
Mary Ann Mattingly, *piano*

*Then Shall the Righteous Shine Forth* — Felix Mendelssohn (1809-1847)
from Elijah

Josh Hamilton, *tenor*
student of Dan Weeks
Mary Ann Mattingly, *piano*

Flute Sonata in E minor, BWV 1034 — J. S. Bach (1685-1750)
III. Andante

Ty-Juana Taylor, *flute*
student of Don Gotlieb
Liz Ames, *piano*

Fingals Cave — Johann Kaspar Mertz (1806-1856)

Katelyn Thompson, *guitar*
student of Stephen Mattingly

White in the Moon — Jake Heggie (b. 1961)

Katie Allen, *mezzo-soprano*
student of Edith Davis Tidwell
Mary Ann Mattingly, *piano*

Trio in F♯ minor, Op. 1, No. 1 — César Frank (1822-1890)
Andante con moto

**Apollo Trio**
Zach Leezer, *violin* Luke Darville, *cello*
Josué Ramírez, *piano*
coached by Krista Wallace-Boaz

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

*presents*

# Hae-jin Kim, *piano*

*Student of Vernon Cherrix*

## Graduate Student Recital

Thursday Evening
March 26, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Fantasia in A minor — George Frederic Händel (1685-1795)

Piano Sonata No. 31 in Ab major, Op. 110 — Ludvig Van Beethoven (1770-1827)
Moderato cantabile molto Espressivo
Allegro Molto
Adagio ma non troppo; Fuga: Allegro ma non troppo

## INTERMISSION

Valse in A major, Op. 2 — Mischa Levitzki (1898-1941)

Kreisleriana, Op. 16 — Robert Schumann (1810-1856)
1. Äußerst bewegt
2. Sehr innig und nicht zu rasch
3. Sehr aufgeregt
4. Sehr langsam
5. Sehr lebhaft
6. Sehr langsam
7. Sehr rasch
8. Schnell und spielend

# PROGRAM NOTES

## Fantasia in A minor — George Frederic Händel

In the Baroque era, the harpsichord was the dominant keyboard instrument for which we have a considerable amount of keyboard works. Most people encounter Händel's music through his Oratorios or Arias. But, he also left a variety of keyboard pieces as other Baroque composers, such as J. S. Bach and D. Scarlatti. Händel wrote only a few suites for keyboard or harpsichord, and miscellaneous pieces such as fugue, fantasia, chaconne, prelude and so forth. This Fantasia in A minor is also one of his shorter pieces for keyboard. It consists of two parts, like many of the instrumental pieces written at the time. The two parts exhibit the same structure, which shows a fifth relationship. It opens with an ascending motion in fast tempo, and soon after a lyrical Adagio section appears. After motoric sixteenth notes lead to the culmination, the Adagio section reappears and continues to the end. Each part is repeated.

## Piano Sonata No. 31 in Ab major, Op. 110 — Ludvig Van Beethoven

Beethoven's last three sonatas, Op.109~111 were composed between 1820 and 1822. This sonata in Ab, Op.110 is the thirty-first of his published piano sonatas. This deeply profound and impressive work employs a fugal finale that achieves the highest quality of art. The sonata is in three movements, and Alfred Brendel characterizes the main themes of this work as all derived from a specific hexachord and used the intervals of the third and fourth. Brendel also points out that the contrary motion is a prominent trait in second movement.

The first movement is set in Sonata Form; it opens with a warm and slow chorale-like passage, which is marked *con amabilitá* (literally, "with loveableness"). The development section presents a little tension but without fundamental alteration of mood. The second movement, Allegro Molto, is short and animated, and is characterized as a scherzo-like movement. The trio-like middle part juxtaposes "abrupt leaping" and "perilous descents" (according to Denis Matthew). After the scherzo part is repeated, a short coda quietly leads to the next movement in F major. In the ringing of F, next movement opens contemplatively, which exudes a holy mood. The structure of the third movement alternates two slow *arioso*s with two slightly faster fugues. According to Alfred Brendel's analysis, this movement can be divided into six sections: recitative, *arioso*, first fugue, *arioso*, fugue inversion, and homophonic conclusion. Charles Rosen states that this movement is the first time in the history of music where the academic devices of counterpoint and fugue are integral to a composition's drama, and observes that Beethoven in this work does not "simply represent the return to life, but persuades us physically of the process."

## Valse in A major, Op. 2 — Mischa Levitzki

Mischa Levitzki was a Russian-born American concert pianist and composer. Levitzki studied the piano in Warsaw with Aleksander Michalowski, presenting his debut at the age of eight in Antwerp. He next came to New York, studying with

Zygmunt Stojowski. Levitzki completed his study in 1915 in Berlin, working with Ernst von Dohnányi and awarded Mendelssohn prize. He is best known for his virtuosi performances of the Romantic repertory. Levitzki's own piano compositions figured prominently in his program.

He wrote small pieces for the piano, including Valse in A, a Gavotte, *Valse tzigane*, and he also prepared a cadenza for L.V. Beethoven's third Piano Concerto.

This Valse in A, Op.2 is in simple ABA form with a coda. This is an enjoyable piece for performers and audience members because it incorporates elements of virtuosity like fast chromatic scales and double notes, which is prominent in the Coda.

**Kreisleriana, Op. 16** **Robert Schumann**

Inspired by a character named Johannes Kreisler, Schumann composed the eight pieces in *Kreisleriana* in only four days. The fabulist E. T. A. Hoffmann (1776-1822) invented a character, Kreisler, who was a fictional conductor and composer in his book. Like Kreisler, each piece has two contrasting sections, which are reminiscent of Florestan and Eusebius, created by Schumann, himself. Most of Schumann's earlier masterpieces were composed for solo piano. His opus 16 *Kreisleriana* is also one of his finest works, which presents a collection of short pieces. Each piece is typical of Schumann's compositional style as many of his pieces have a similar structure.

The first, "Ausserst bewegt," which translates as "extremely moving," begins with a wild section in D minor. Soon a lyrical B flat major appears as a central section. It concludes with a return to D minor. The second, "Sehr innig und nicht zu rasch" (very inwardly and not too quickly) starts in a slow, reflective B flat major. This leads to a quick Intermezzo in G minor, followed by a return to the opening section. Following that, another Intermezzo in G minor appears in a passionate manner. In the Intermezzo, a dark chromatic passage leads to the last appearance of the opening. "Sehr aufgereg" (very agitated) also shows another lyrical slow movement in B flat major, which intervenes between two outer quick sections in G minor.

"Sehr langsam" (very slowly) begins again in B flat major. This is one of the most lyrical and poetic of the eight movements. Next comes "Sehr lebhaft" (very lively), which contains two trios in G minor with fast figures in dotted rhythm. In this Scherzo-like movement, the first trio is capricious while the second one is volatile. Another "Sehr langsam" starts with a sweet melody in B flat major, but soon is transformed into a spirited C minor and then goes back to the B flat major section. The fieriest of the set, "Sehr rasch" (very fast) comes next. In C minor, the fugato is elevated until it finally goes into a calm conclusion. This whole piece concludes with "Schnell und spielend" (fast and playful) in G minor. The right hand zips along with vivid melody while the left hand accompanies with slightly irregular rhythmic pattern. The set comes to a slightly uncertain end with a slow, quiet descent into the lower ranges of the keyboard.

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# Mark Snyder, *composer*

## Guest Artist Recital

Thursday Evening
March 26, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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**Mark Snyder** is a composer, performer and teacher living in Cleveland, Mississippi. Mark has written for orchestra, choir, wind ensemble, various chamber combinations, multi-media, film, theatre and dance. His music has been performed throughout the United States, Argentina, Europe, New Zealand and Taiwan, and selected for festivals and conferences that include Electronic Music MidWest, National Flute Association, West Virginia Festival of Trumpets, North American Saxophone Alliance, SCI, Ocean, Imagine and the Imagine 2 Electro-Acoustic Festival which Mark founded and directed. His work has been supported by generous grants from several organizations including the National Endowment for the Arts. As a performer, Mark has recorded and toured the U.S. with with an eclectic list of ensembles: One Ring Zero, Edison's Talking Machine, Dirtball, Easy Chair, Spike the Dog, Klezalachia, GB, J. D. Hutchinson, and Billy Rhinehart. Currently, Mark is an Assistant Professor of Music Production & Technology at Delta State University and directs the Electroacoustic Juke Joint. Mark earned his D.M.A. from the University of Memphis, an M.M. from Ohio University, and a B.A. from Mary Washington College.

Enabled with a laptop, video projector, clarinet, tuba & accordion, Mark creates multimedia compositions with themes as varied as a caricature of a Swedish dock worker turned astronaut, equates his own transition to parenthood with De Quincey's writings on Opium and orchestrates these with live instrument processing, prerecorded sounds and video.

# PROGRAM

*Copenhagen*
for tuba, electronics & video

*Mälmo*
for tuba, electronics & video

*Locust*
for electronics & video

*Harvey*
for clarinet, electronics & video

*Messy*
for clarinet, electronics & video

*America:1958*
for electronics & video

*Alluvium*
for accordion, electronics & video

UNIVERSITY OF
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*presents*

# Erin Cassel, *cello*

*Student of Paul York*

*with*

**Michael Gurt, *piano***
**David George, *piano***

## Senior Recital

Friday Evening
March 27, 2009
8:30 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Cello Sonata No. 3 in A Major, Op. 69 — Ludwig van Beethoven (1770-1827)
- Allegro
- Scherzo
- Adagio- Allegro vivace

Suite No. 2, Opus 131c for Cello Solo — Max Reger (1873-1916)
- Prelude
- Gavotte
- Largo
- Gigue

## INTERMISSION

Sonata for Cello and Piano in G minor, Op. 19 — Sergei Rachmaninov (1873-1943)
- Lento- Allegro moderato
- Allegro scherzando
- Andante
- Allegro mosso

UNIVERSITY OF
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*presents*

# Leslie Heinzen, *violin*

*Student of J. Patrick Rafferty*

*with*

## Adrienne Fontenot, *piano*

## Senior Recital

Friday Evening
March 27, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Sonata for Keyboard and Violin
in B-flat Major, K. 454
Largo-Allegro
Andante
Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

Sonata No. 3 for Solo Violin, Op. 27, "Ballade"

Eugene Ysayë
(1858-1931)

## PAUSE

Subito (1992)

Witold Lutosławski
(1913-1994)

Sonata for Piano and Violin in A minor, Op. 105
Mit leidenshaftlichem Ausdruck
Allegretto
Lebhaft

Robert Schumann
(1810-1856)

Within the work, Ysayë has captured Enescu's personality with a single-movement rhapsody, in which he creates a mystical and mysterious aural realm. This sonata is a powerfully expressive work of harmonic subtlety and cleverness that keeps the listener fully engaged.

## Subito

**Witold Lutosławski**

Lutosławski spent much of his life exploring and inventing new and different approaches to composition. In his mature period, Lutosławski composed using what he called "limited aleatorism," in which the music is strictly notated, yet each individual musician is given an amount of freedom when playing a certain section. In his final years, Lutosławski turned to a simpler harmonic style, involving fewer *ad libitum* elements.

Subito was one of the last few works compelted by Lutosławski. It is constructed in a very simple and logical form: refrain-episode. Lutosławski introduces an intense, declamatory theme in the refrain, which returns note for note exactly four times. The refrain is separated by episodes, which are stylistically distinct and contrasting to the refrain. Unlike the self-contained refrains, the episodes wander, free of form or length.

Subito was commissioned by the Indianapolis International Violin Competition, and has since become a popular addition to the violin repertoire.

## Sonata in A minor for Piano and Violin, Op. 105

**Robert Schumann**

By the time of this work's composition, Schumann had entered the final period of his creativity. After its completion in September, 1851, Schumann expressed displeasure with this work, stating, "I did not like the first Sonata for Violin and Piano; so I wrote a second one, which I hope has turned out better." This statement may have been written facetiously, however, as he had the work published within the year, and premiered in March, 1852, by Clara Schumann and violinist Ferdinand David, who is also known for premiering Mendelssohn's Concerto for Violin and Orchestra in E minor.

The sonata contains three movements. The first, *Mit leidenshaftlichem Ausdruck*, makes economical use of rhythms and canonic treatment of themes to create a concise and driven sonata form. The *Allegretto* movement which follows is an intermezzo that takes us away from the serious nature of the first movement and plants our ears somewhere light and brisk. The third movement, *Lebhaft*, is dominated by continuous sixteenth-note motion in A minor, with brief interjections of a sweeter, more legato theme. After a brief, apparition-like reappearance of a theme from the first movement, the work ends with an explosive coda.

UNIVERSITY OF
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*presents*

# Joel Watson, *trumpet*

*Student of Michael Tunnell*

*with*

## Caroline Drury, *piano*

## Senior Recital

Friday Evening
March 27, 2009
8:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Sonata Prima for Trumpet and Continuo — Giovanni Buonaventura Viviani (1638 - after 1692)

I. Andante
II. Allegro
III. Presto
IV. Allegro
V. Adagio

Concerto in Eb — Johann Nepomuk Hummel (1778 - 1837)

I. Allegro con spirito
II. Andante
III. Rondo

Floating through Space (2007) — Joel Douglas Watson (b. 1987)

# INTERMISSION

Concerto for Trumpet — Alexander Arutunian (b. 1920)

*Tis' the Last Rose of Summer* — Irish Traditional, arr. Donald Hunsberger (b. 1932)

University of Louisville Opera Theatre
presents

# Dido and Aeneas

## by Henry Purcell

and music by the
**Early Music Ensemble**

The Henry Clay Building

$20 general admission
$10 for UofL affiliates
Call 852-6907 for ticket information.

Friday, March 27 at 8:00 p.m.
Saturday, March 28 at 8:00 p.m.
Sunday, March 29 at 2:00 p.m.



UNIVERSITY OF LOUISVILLE.
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# Dido and Aeneas

Not only is *Dido and Aeneas* England's oldest opera, it is the only true Opera that Henry Purcell composed. The rest of his baroque operatic works are considered "semi-operas" in that the drama is predominately conveyed by spoken dialogue. It further distinguishes itself from other operas in the baroque time period in that a major character dies at the end. *Dido and Aeneas* is an adaptation of a portion of Virgil's *Aeneid*. In Purcell's *Dido and Aeneas*, witches are substituted for the Aeneids gods. The Opera is thought to have been a celebration to mark the coronation of protestant monarchs William and Mary, as they are represented in the allegorical prologue as Phœbus and Venus.

*Dido and Aeneas* was first performed at an all girls boarding-school in 1689. A copy of the libretto survives at the Royal Academy of Music in London.

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UNIVERSITY OF
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*presents*

# Paul York, *cello*

*and*

# Michael Gurt, *piano*

## Faculty Recital

Saturday Evening
March 28, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Twelve Variations on A Theme From
Handel's Oratorio Judas Maccabaeus, WoO 45 — Ludwig van Beethoven (1770-1827)

Sonata for Cello and Piano, Op. 6 — Samuel Barber (1910-1981)
- Allegro ma non troppo
- Adagio, presto, adagio
- Allegro apassionata

## INTERMISSION

Sonata for Cello and Piano in E minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi minuetto
- Allegro

UNIVERSITY OF
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*presents*

# University of Louisville

# Wind Symphony

## Frederick Speck, *director*

Sunday Afternoon
March 29, 2009
3:00 p.m.
Margaret Comstock Concert Hall

Upcoming Performances of this Program:

Monday Afternoon
March 30, 2009
1:00 p.m.
Lakota West High School
West Chester, Ohio

Wednesday Evening
April 1, 2009
8:00 p.m.
Stern Auditorium
Carnegie Hall
New York, New York

# PROGRAM

*Country Band* March (1903)

Charles Ives
(1874-1954)
arranged by James B. Sinclair

*Symphonic Dances* from West Side Story (1961)

Leonard Bernstein
(1918-1990)
transcribed by Paul Lavender

Group Dynamics (2008)

Sebastian Currier
(b. 1959)

*The University of Louisville Wind Symphony* is one of the four concert bands that are part of the University Bands program. The others include the Symphonic Band, the Concert Band and the University/Community Band.

In addition to campus performances, the Wind Symphony has been invited to perform at numerous professional association meetings. Such performances include the 1997, 1999, 2002 and 2006 KMEA In-Service Conferences, the 1998 and 2002 College Band Directors National Association-Southern Division Conferences, the 2000 MENC National Convention, the 2005 College Band Directors National Conference, and the 2007 World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Today's performance precedes an upcoming concert in Carnegie Hall, where the ensemble will be featured in the Showcase Concert that will conclude the New York Band and Orchestra Festival. To learn more about the band, or to hear performances via the web, just enter http://louisville.edu/music/ensembles/bands.html

# University Wind Symphony

Frederick Speck, *director*

## Flutes/Piccolos

| | |
|---|---|
| Amy Ensel †* | Albany, NY |
| Mimi de Guzman | Radcliff, KY |
| Liz Ames * | Louisville, KY |
| Jennifer Van Wie * | Louisville, KY |
| Baely Slaton | Louisville, KY |

## Oboes

| | |
|---|---|
| Lexie Langella † | Nashville, TN |
| Sarah Lempke | Erie, PA |

## Clarinets

| | |
|---|---|
| Chris Phillips † | Milford, OH |
| Michelle Gilfert | Cincinnati, OH |
| Robert Acosta | Edgewood, KY |
| Carolyn Fassio | Pendleton, KY |
| Samantha Holman | Louisville, KY |
| Adam Thomas | Henderson, KY |
| Dylan Lloyd | Louisville, KY |
| Megan Ball | Harlan, KY |

## Bassoons

| | |
|---|---|
| Jay Coughlon † | Paducah, KY |
| Tara Thacker | Louisville, KY |
| Amy Feketik | Cleveland Heights, OH |

## Alto Saxophones

| | |
|---|---|
| Kevin Ames †* | Louisville, KY |
| Ryan Olexa | Jasper, IN |

## Tenor Saxophone

| | |
|---|---|
| Matt Reidinger | Floyds Knobs, IN |

## Baritone Saxophone

| | |
|---|---|
| Daniel Reams | Cecilia, KY |

## Horns

| | |
|---|---|
| Kate Reyman †* | Decatur, IL |
| Elizabeth Metzger | Henderson, KY |
| Justin Warner | Russell Springs, KY |
| Alison Farley * | Gladstone, MO |

## Trumpets

| | |
|---|---|
| Gregg Alvarez †* | Harlingen, TX |
| Zack Schell | Louisville, KY |
| Robbie Elliott | Lexington, KY |
| Todd Mullins | Louisville, KY |
| Joel Watson | Henderson, KY |

## Trombones

| | |
|---|---|
| Ian Gregory † | Centerfield, KY |
| Krista Eifler | Newburgh, IN |
| Cory Zilisch | Radcliff, KY |

## Bass Trombone

| | |
|---|---|
| Brent Crimm | Pewee Valley, KY |

## Euphoniums

| | |
|---|---|
| Remus Webb †* | Lansing, MI |
| Matt Byrum | Louisville, KY |

## Tuba

| | |
|---|---|
| Adam Edwards † | Prospect, KY |
| Bryen Warfield | Indianapolis, IN |

## Percussion

| | |
|---|---|
| Aaron Klausing †* | Louisville, KY |
| Rodney Younger | Indianapolis, IN |
| Tony Johnson | Louisville, KY |
| Jimmy Weixler | Louisville, KY |
| Erin Haehl | Speed, IN |

## Double Bass

| | |
|---|---|
| Felice Howard | Indianapolis, IN |

## Harp

| | |
|---|---|
| Lydia Falconnier | Knoxville, TN |

## Piano

| | |
|---|---|
| Elizabeth Ames * | Louisville, KY |
| Christopher Smallwood * | London, KY |

† *principal*
* *graduate student*

The University Band program wishes to acknowledge Don Wilson Music, Inc. for its support of the Wind Ensemble.

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

*presents*

# Faculty Jazz Quintet

**Ansyn Banks,** ***trumpet***
**Mike Tracy,** ***soprano & tenor sax***
**Jim Connerley,** ***Fender Rhodes***
**Tyrone Wheeler,** ***bass***
**Jason Tiemann,** ***drums***

Monday Evening
March 30, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

| | |
|---|---|
| Red Clay | Freddie Hubbard<br>(1938-2008) |
| Tell Me A Bedtime Story | Herbie Hancock<br>(b.1940) |
| Katrina Ballerina | Woody Shaw<br>(1944-1989) |
| Packanack, 1977 | Jim Connerley |
| Blues to Steve Lacy | Dave Douglas<br>(b. 1963) |
| Suite Sioux | Freddie Hubbard |

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

*presents*

# Jenifer Thomas, *soprano*

*Student of Edith Davis Tidwell*

**with**

# David George, *piano*

# Junior Recital

Monday Evening
March 30, 2009
8:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Alma grande e nobil core, K. 578 — Wolfgang Amadeus Mozart (1756-1791)

Meine Liebe ist grün, Op. 63, No. 5
Am Sonntag Morgen, Op. 49, No. 1
Liebestreu, Op. 3, No. 1
Immer leiser wird mein Schlummer, Op. 105, No. 2 — Johannes Brahms (1833-1897)

## PAUSE

Les papillons, Op. 2, No. 3
Le colibri, Op. 2, No. 7
La cigale, Op. 13, No. 4
Le temps des lilas from *Poème de l'Amour et de la Mer,* op. 19 no. 2 — Ernest Chausson (1855-1899)

Songs and Sonnets to Ophelia — Jake Heggie (b. 1961)
1. The Spring is Arisen; Ophelia's Song
2. Women have loved before
3. Not in a Silver Casket
4. Spring

From *I Capuleti e i Montecchi* - Act I Scene 4 — Vincenzo Bellini (1801-1835)
"Eccomi in lieta vesta… Oh! quante volte, oh! quante"

# TEXTS AND TRANSLATIONS

WOLFGANG AMADEUS MOZART
**Alma grande e nobil core, K. 578 - Giuseppe Palomba (1765-1825)**

**Alma grande e nobil core**
Le tue pari ognor disprezza.
Sono dama al fasto avvezza
E so farmi rispettar.
Va', favella, a quell'ingrato,
Gli dirai che fida io sono.
Ma non merita perdono,
Si mi voglio vendicar,
Ingrato non merita perdono,
Si mi voglio vendicar.

**A great soul and noble heart**
always scorns your type.
I am a noblewoman,who is used to ceremony,
and I know I deserve respect.
Go, talk to that ungrateful man,
you will tell him that I am faithful.
But he does not deserve forgiveness.
Yes, I want revenge.

JOHANNES BRAHMS
**Meine Liebe ist grün, Junge Lieder I, Op. 63, No. 5 - Felix Schumann (1854-1879)**

**Meine Liebe ist grün** wie der Fliederbusch,
und mein Lieb ist schön wie die Sonne,
die glänzt wohl herab auf den Fliederbusch
und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall,
und wiegt sich in blühendem Flieder,
und jauchzet und singet vom Duft berauscht
viel liebestrunkene Lieder.

**My love is as green** like the lilac bush,
And my beloved is as fair as the sun;
It shines down onto the lilac bush
and fills it with fragrance and bliss.

My soul has wings of the nightingale
and rocks itself in blooming lilacs,
and, intoxicated by the fragrance, cheers and sings
many love-drunk songs.

**Am Sonntag Morgen, Op. 49, No. 1 - Paul Heyse (1830-1914)**

**Am Sonntag Morgen,** zierlich angetan,
wohl weiß ich, wo du da bist hingegangen,
und manche Leute waren, die dich sah'n,
und kamen dann zu mir, dich zu verklagen.
Als sie mir's sagten, hab' ich laut gelacht,
Und in der Kammer dann geweint zur Nacht.
Als sie mir's sagten, fing ich an zu singen,
Um einsam dann die Hände wund zu ringen.

**On Sunday morning,** daintily clad,
Well know I where you went,
And many people there saw you
And then came to me to inform me against you.
When they told me, I laughed out loud,
But then in my bedroom I wept at night,
When they told me, I started to sing,
Only to wring my hands raw later, alone.

**Liebestreu, Op. 3, No. 1 - Robert Reinick (1805-1852)**

**Liebestreu**
"O versenk', o versenk' dein Leid,
mein Kind, in die See, in die tiefe See!"
Ein Stein wohl bleibt auf des Meeres Grund,
mein Leid kommt stets in die Höh'.

"Und die Lieb', die du im Herzen trägst,
brich sie ab, brich sie ab, mein Kind!"
Ob die Blum' auch stirbt, wenn man sie bricht,
treue Lieb' nicht so geschwind.

"Und die Treu', und die Treu',
's war nur ein Wort, in den Wind damit hinaus."
O Mutter und splittert der Fels auch im Wind,
Meine Treue, die hält ihn aus.

**Faithful Love**
"Oh sink, sink your sorrow
My child, in the sea, in the deep sea!"
A stone indeed stays at the bottom of the ocean;
My sorrow, though, always comes up to the surface.

"And the love that you carry in your heart,
Pluck it out, pluck it out my child!"
Whether the flower also dies when one picks it,
True Love is not so swift.

"And your faithfulness, faithfulness
was just a word; into the wind with it!"
Oh, Mother - even if the rock shatters in the wind,
My loyalty withstands it.

## Immer leiser wird mein Schlummer, Op. 105, No. 2 - Hermann von Lingg (1820-1905)

**Immer leiser wird mein Schlummer,**
Nur wie Schleier liegt mein Kummer
Zitternd über mir.
Oft im Traume hör ich dich
Rufen drauß vor meiner Tür,
Niemand wacht und öffnet dir,
Ich erwach und weine bitterlich.

Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh die Maienlüfte wehn,
Eh die Drossel singt im Wald:
Willst du mich noch einmal sehn,
Komm, o komme bald!

**My slumber grows ever more peaceful;**
And like a veil is my sorrow
trembling over me.
Often in my dreams I hear you
calling outside my door;
no one wakes to let you in,
and I awake and weep bitterly.

Yes, I have to die;
and another will you kiss,
when I am pale and cold.
Before the May breezes blow,
before the thrush sings in the forest:
if you wish to see me once more,
come, oh come soon!

## Ernest Chausson
## Les papillons, Op. 2, No. 3 - Théophile Gautier (1811-1872)

**Les papillons** couleur de neige
Volent par essaims sur la mer;
Beaux papillons blancs, quand pourrai-je
Prendre le bleu chemin de l'air.

Savez-vous, ô belle des belles,
Ma bayadère aux yeux de jais,
S'ils me voulaient prêter leurs ailes,
Dites, savez-vous, où j'irais?

Sans prendre un seul baiser aux roses,
À travers vallons et forêts,
J'irais à vos lèvres micloses,
Fleur de mon âme, et j'y mourrais.

**The butterflies,** snow-white,
fly in swarms over the sea.
Beautiful white butterflies, when will I
travel the blue path of the air?

Do you know, oh fairest of the fair,
my dancing girl with the jet-black eyes -
if they were to lend me their wings,
Say, do you know where I would fly?

Not taking one kiss from the roses,
Through valleys and forests
I would go to your half-closed lips,
Flower of my soul - and there I'd die.

## Le Colibri, Op. 2, No. 7 - Leconte de Lisle (1818-1894)

Le vert **colibri,** le roi des collines,
Voyant la rosée et le soleil clair,
Luire dans son nid tissé d'herbes fines,
Comme un frais rayon s'échappe dans l'air.

Il se hâte et vole aux sources voisines,
Où les bambous font le bruit de la mer,
Où l'açoka rouge aux odeurs divines
S'ouvre et porte au coeur un humide éclair.

Vers la fleur dorée, il descend, se pose,
Et boit tant d'amour dans la coupe rose,
Qu'il meurt, ne sachant s'il l'a pu tarir!

Sur ta lèvre pure, ô ma bien-aimée,
Telle aussi mon âme eut voulu mourir,
Du premier baiser qui l'a parfumée.

**The** green **hummingbird,** the king of the hills,
Seeing the dew and the sun's clear light
shining into his nest of woven grasses,
darts into the air like a ray of light.

He hastily flies to nearby springs
Where the bamboo makes the sounds of the sea,
and the red hibiscus with its heavenly scent
opens to reveal the glistening moisture at its heart.

Toward the golden flower he descends,
and drinks so much love from the rosy cup
that he dies, not knowing if he could drain it dry.

On your pure lips, oh my beloved,
my soul likewise would have wished to die
from the first, full-fragrant kiss.

## La cigale, Op. 13, No. 4 - Leconte de Lisle

O **Cigale,** née avec les beaux jours,
Sur les verts rameaux, dès l'aube posée,
Contente de boire un peu de rosée,
Et telle qu'un roi, tu chantes toujours.

Innocente à tous, paisible et sans ruses,
Le gai laboureur, du chêne abrité,
T'écoute de loin annoncer l'Eté
Apollôn t'honore autant que les Muses,
Et Zeus ta donné l'Immortalité!

Salut, sage enfant de la terre antique,
Dont le chant invite à clore les yeux,
Et qui, sous l'ardeur du soleil attique,
N'ayant chair ni sang, vis semblable aux Dieux.

O **cicada,** born with fine days,
Poised at dawn on the green branches,
Happy to drink a bit of dew,
And kinglike, you always sing.

All innocent, peaceful, and without tricks,
The happy worker, shaded by the oak tree,
Listens to you from afar announcing Summer.
Apollo praises you as highly as the Muses,
And Zeus has given you immortality!

Hail, wise child of the ancient earth,
Whose song invites eyes to close,
And who, under the intensity of the Attic sun,
Having neither flesh nor blood, lives like the Gods.

## Le Temps des Lilas from *Poème de l'Amour et de la Mer,* op. 19 no. 2 - Maurice Bouchor (1855-1929)

**Le temps des lilas** et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passés, le temps des oeillets aussi.

Le vent a changé, les cieux sont moroses,
Et nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses;
Le printemps est triste et ne peut fleurir.

Oh! joyeux et doux printemps de l'année,
Qui vins, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las! que ton baiser ne peut l'éveiller!

Et toi, que fais-tu? pas de fleurs écloses,
Point de gai soleil ni d'ombrages frais;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

**The time of lilacs** and the time of roses
Will no longer come again to this spring;
The time of lilacs and the time of roses
Has passed, the time of carnations also.

The wind has changed, the skies are gloomy,
And we no longer run, and pick
The lilacs in bloom and the beautiful roses;
The spring is sad and cannot flourish.

Oh! happy and sweet spring of the year,
That came last year to drench us in sunlight,
Our flower of love is so wilted,
Alas! that your kiss cannot awaken it!

And you, what are you doing? No budding flowers,
No happy sunshine or cool shade;
The time of lilacs and the time of roses,
Along with our love, is dead forever.

## Vincenzo Bellini
## "Eccomi in lieta vesta... Oh! quante volte, oh! quante" from *I Capuletti ed i Montecchi* - Felice Romani (1788-1865

**Eccomi in lieta vesta...**
eccomi adorna come vittima all'ara.
Oh! almen potessi qual vittima cader dell'ara al piede!
O nuziali tede, abborrite così, così fatali,
siate, ah! siate per me faci ferali.
Ardo... una vampa, un foco tutta mi strugge.
Un refrigerio ai venti io chiedo invano.
Ove sei tu, Romeo? In qual terra t'aggiri?
Dove, dove inviarti i miei sospiri?

**Oh! quante volte** ti chiedo al ciel, piangendo!
Con quale ardor t'attendo, è inganno il mio desir!
Raggio del tuo sembiante
Ah! Parmi il brillar del giorno
Ah! L'aura che spira intorno
Mi sembra un tuo sospir.

**Here I am, decked out...**
Here I am adorned like a victim on the altar.
Oh, if only I could be a victim at the foot of the altar!
Oh nuptial torches, so abhorrent, so dire,
You are fateful flames to me.
I am burning, a flame, a fire that consumes me.
I ask the winds to cool me in vain.
Where are you, Romeo? In what land are you wandering?
Where shall I send my sighs?

**Oh, how often** have I begged to heaven for you, in tears?
How ardently I wait for you, and deceive my desire!
A ray from your face seems to me
Oh! to be the light of day,
Oh! The air around me
seems to be one of your sighs.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

*presents*

# Joseph Auger, *saxophone*

*Student of Mike Tracy*

*with*

Craig Tweddell, *trumpet*
Colin Lippy, *piano*
Saulo De Almeida, *bass*
Daniel Falter, *drums*

## Graduate Student Recital

Tuesday Evening
March 31, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

| | |
|---|---|
| Cheese Cake | Dexter Gordon<br>(1923-1990) |
| African Queen | Horace Silver<br>(b. 1928)<br>arr. Joe Auger |
| Shaw 'Nuff | Charlie Parker<br>(1920-1955)<br>Dizzy Gillespie<br>(1917-1993) |
| Bluesette | "Toots" Thielemans<br>(b. 1922)<br>arr. Joe Auger |
| 'Round Midnight | Thelonious Monk<br>(1917-1982) |
| Four in One | Thelonious Monk |
| Mr. Clean | Weldon Irvine<br>(1943-2002)<br>arr. Joe Auger |

# PROGRAM NOTES

## Cheese Cake - Dexter Gordon

"This is a song about something that is very good to eat" is how tenor saxophonist, composer, and actor Dexter Gordon used to introduce this song. With a 56 bar AABA form and based in the key of C minor, "Cheese Cake" may be the most popular composition by Gordon. It was first recorded in 1962 on one of Gordon's last recording sessions in the United States before he left for a 15 year residency in Europe. "Cheese Cake" first appeared on one of his final Blue Note Records' releases, *GO!* Although Dexter Gordon's career is overshadowed by such greats as Charlie Parker and John Coltrane (who was influenced by Gordon early in his career), he remains a very important influence on saxophonists today. He is most noted for his melodic improvisations, clever use of musical quotes, enormous tone, and behind the beat swinging style.

## African Queen - Horace Silver

Horace Silver was one of the most important figures of the hard bop era. He wrote "African Queen" for his *Cape Verdean Blues* album in 1965 after listening to a recording of African music. Although Silver is most noted for his hard bop and funk influenced compositions and arrangements, "African Queen" is a medium tempo modal piece. One interesting aspect of this tune is that although the bass line and the drums are in a swing style, the melody of the A section is played with even or 'straight' eighth notes.

## Shaw 'Nuff - Charlie Parker & Dizzy Gillespie

Alto saxophonist Charlie Parker may be the single most influential figure in the history of jazz. "Shaw 'Nuff" or "Shawnuff" as it is sometimes spelled, was recorded in 1945 with a group under Dizzy Gillespie's leadership. Like many tunes written during the early years of jazz, it is not known exactly who wrote it although it is attributed to either Charlie Parker or Dizzy Gillespie.

"Shaw 'Nuff" is an interesting bebop composition. Although it is a contrafact and uses the same basic chord changes as "I Got Rhythm", it has a harmonized introduction not usually found in most songs of the bebop era. Songs written during this time generally employed unison melodies when more than one melodic instrument was used.

## Bluesette - "Toots" Thielemans

*"Bluesette"* was recorded in 1962 by Belgian jazz harmonica player "Toots" Thielemans and was his most famous composition. Thielemans is famous for bringing the chromatic harmonica to jazz music in the late 1940s and 50s. He has received numerous Downbeat awards for best miscellaneous instrument. Although he started out as a

guitar player, he became famous for his harmonica playing and was a member of Charlie Parker's All Stars. He has performed and recorded with such heavyweights as George Shearing, Ella Fitzgerald, Quincy Jones, Bill Evans, Jaco Pastorius, Natalie Cole, Pat Metheny, Paul Simon, and Billy Joel.

The song *"Bluesette"* is in 3/4 time and is based on the Bird Blues chord progression. I have arranged this tune so that it modulates between two key centers a minor third apart in order to add more of a challenge to the performance of the song. In addition to the original recording for guitar and whistling, it has been recorded by countless jazz artists as well as by Stevie Wonder and the Four Tops.

Poor little, sad little blue bluesette
Don't you cry, don't you fret,
You can bet one lucky day you'll waken,
and your blues will be forsaken,
Some lucky day lovely love will come your way.

If there is love in your heart to share,
Dear Bluesette don't despair
Some blue boy is waiting just like you'
To find a someone to be true to,
Two loving arms you can nestle in to stay.

Get set, Bluesette,
True love is coming,
Your lonely heart soon will be humming.

Pretty little Bluesette,
Mustn't be a mourner,
Have you heard the news yet,
Love's 'round the corner.
Love wrapped in rainbows and tied with pink ribbons
To make your next springtime
Your gold wedding ring time

## 'Round Midnight - Thelonious Monk

As part of my studies with Mike Tracy, I spent one semester focusing on the music of Thelonious Monk. "Round Midnight" and "Four In One" are the result of these studies. "Round Midnight" has become one of the most recorded jazz tunes of all time. Miles Davis, who labeled it "Round About Midnight" as it is sometimes known, recorded it several times throughout his career and named an album after the song.

I chose to perform this tune in a rubato fashion after listening to performances of Joe Henderson play "Round Midnight" in this manner.

## Four in One - Thelonious Monk

"Four In One" is a seldom played Thelonious Monk tune that I first heard on a recording by soprano saxophonist Steve Lacy who played in Monk's Tentet in the 1960s. Lacy said about Monk, "Monk has got his own poetry and you've got to get the fragrance of it."

Thelonious Monk became famous during the beginning of the bebop era when he played with bebop musicians like Charlie Parker and was crowned the "High Priest of Bop" for his contributions in the creation of bop. Monk went on to develop his own singular improvisatory and compositional style.

One distinctive aspect of Monk's compositional style is the way that the meter or beat is often obscured. "Four In One" makes use of this technique in various ways throughout the melody. For example, the A section of the tune contain a six note figure repeated in sixteenth notes so that it has the effect of implying another meter. The B section of the melody also uses a pattern that implies a meter other than 4/4.

## Mr. Clean - Weldon Irvine

While the song "Mr. Clean" is usually attributed to trumpet player Freddie Hubbard, it was actually composed by Weldon Irvine and released on his 1972 album, *Liberated Brother*. Weldon was primarily involved in jazz and funk and was the band leader for jazz vocalist Nina Simone.

Although Freddie Hubbard's recording of "Mr. Clean" is the most famous, I have based this arrangement on a recording of the tune by Roy Hargrove on his *Earfood* album. To add some variety, rather than soling solely on F dominant, I have arranged the solo section as a 16 bar blues and added an interlude.

# The University of Louisville
# School of Music

*presents the*

# UNIVERSITY CHORUS

**Kent Hatteberg, *Conductor***

*with*

**Christopher Shortt, Kyung Ouk Ko,**
**and Yun Sun Kim**
***Student Conductors***

*and*

# CARDINAL SINGERS

**Kent Hatteberg, *Conductor***

Margaret Comstock Concert Hall
Sunday Evening
March 31, 2009
8:00 P.M.

*Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.*

# UNIVERSITY CHORUS

Awake the Harp (from *The Creation*) — Franz Joseph Haydn (1732-1809)
Marquese Carter, *recitative*
Kyung Ouk Ko, *student conductor*

Dixit Maria — Hans Leo Hassler (c. 1564-1612)

Ave Maria — Tomás Luis de Victoria (1548-1611)
Christopher Shortt, *student conductor*

Gloria (from Mass in G) — Franz Schubert (1797-1828)
Chloe Roberts, *soprano* Armistead Grandstaff, *bass*
Kyung Ouk Ko, *student conductor*

Im Freien zu singen, Op. 41 — Felix Mendelssohn (1809-1847)
II. Entflieh mit mir
III. Es fiel ein Reif
IV. Auf ihrem Grab
Christopher Shortt, *student conductor*

Zigeunerleben, Op. 29 No. 3 — Robert Schumann (1810-1856)
Haley DeWitt, Anna Roeder,
Marquese Carter, Justin Wilkey, *soloists*
Christopher Shortt, *student conductor*

Praise His Holy Name! — Keith Hampton (b. 1957)
Yun Sun Kim, *student conductor*

# CARDINAL SINGERS

Lucis Creator optime — Vytautas Miškinis (b. 1954)
Jenifer Thomas, Robert Carlson, *soloists*

Missa pro Defunctis — Tomás Luis de Victoria (1548-1611)
Kyrie
Graduale
Offertorium
Sanctus
Benedictus
Maggie Schwenker, *incipits*

Ehre sei Gott in der Höhe (from *Die deutsche Liturgie*) — Felix Mendelssohn (1809-1847)
Erin Keesy, *soprano* Emily J. Neubauer, *alto*
Ricky Case, *tenor* Peter A. Lovett, *baritone*

Musicians Wrestle Everywhere — Elliott Carter (b. 1908)

I would live in your love — Nathan Jones (b. 1983)

Hard Times — Stephen Foster (1826 - 1864), arr. Craig Hella Johnson

Robert Carlson, Erin Keesy, Marybeth Harris Christman, Emily J. Neubauer, Ricky Case, Josh Hamilton, Phillip Morgan, *soloists*

Herr, nun lässest du deinen Diener in Frieden fahren — Felix Mendelssohn (1809 - 1847)

Erin Keesy, *soprano* Emily J. Neubauer, *alto*
Josh Hamilton, *tenor* Peter A. Lovett, *baritone*

## Cardinal Singers
## Kent Hatteberg, *director*

**Soprano I**
Hilary Cesare
Emily Nash
Sarah Tubbesing
Kelli White

**Soprano II**
Kelly Ballou
Lydia Cox
Erin Keesy
Claire Mosley
Jenifer Thomas

**Tenor I**
Ricky Case
Michael Catron
Josh Hamilton

**Tenor II**
Trey Alexander
Robert Carlson
William Thomas Mills
Geoff Wallace

**Alto I**
Nicole Bass
Kristin Hale
Amanda Harless
Holly Riggs

**Alto II**
Marybeth Harris Christman
Emily J. Neubauer
Carlisle Schoner
Maggie Schwenker
Tamara Stewart

**Bass I**
Nicholas Gray
Peter A. Lovett
Phillip Morgan
Benjamin D. Powell
Chris R.J. Shortt

**Bass II**
Josh Brooks
Austin H. Echols, Jr.
Ben Riley
Barrett Smith
Mason Stewart

# University Chorus

## Kent Hatteberg, *director*

## Christopher Shortt, Kyung Ouk Ko, Yun Sun Kim

## *graduate assistants*

**Soprano I**
Paige Clark
Haley DeWitt
Sarah E. Porter
Trista Rappert-McGetrick
Angela Roberts
Kaitlyn Ann Saunders
I Tien Wu

**Soprano II**
Lynn Baker
Laura Elizabeth Davis
Hagino Fujita
Rachel Hobbs
Chloe Roberts
Lucy Simpson
Katelyn Thompson

**Tenor I**
James Sparks
Chris R.J. Shortt*

**Tenor II**
Tim Blunk
Marquese Carter
Jordan Mooney
Parker Scinta
Seth Thomas

**Alto I**
Alison Cummins
Yun Sun Kim*
Abigail Skaggs
Sasha Wiseman
Ahlam Yusuf

**Alto II**
Jennifer Baker
Jennifer Brown
China Huddleston
Anna Roeder
Jessica Weinstein

**Bass I**
Alberto Abril
Derrick Anderson
Brooke Boice
Jon Gertz
Kyung Ouk Ko*
Brett Northrup
Grant Powell
Ian Pugh
Justin Wilkey

**Bass II**
John Aurelius
William Clark
Jonathan Gardner
Armistead Grandstaff
Devin Humphreys

**graduate student*

# University of Louisville
# University Chorus and Cardinal Singers
## Tuesday, March 31, 2009
## Texts, Translations, and Notes

### Awake the Harp (from *The Creation*) — Joseph Haydn

During his two visits to London in the early and mid 1770s, Joseph Haydn was witness to the English oratorio phenomenon that began with the works of George Frideric Handel decades earlier. Inspired by this music and its widespread popularity, Haydn turned to the oratorio as a new compositional output. Between 1796 and 1798, he worked feverishly on *The Creation*, which became one of his most famous works during his lifetime and long after his death. This three-part oratorio, set in both English and German, narrates the six-day creation of the world and its celebration by the angels, followed by the story of Adam and Eve.

Haydn's admiration of Handel and his interest in emulating him becomes clear in *Awake the Harp*. The opening recitative calls upon the choir to invoke music itself, which inevitably is followed by homophonic outbursts of excited cries for musical resurrection. This is quickly followed by a lively baroque-like fugue which celebrates the 'stately dress' in which both the Earth and heaven are now clothed.

*And the heavenly host proclaimed the third day, praising God, and saying:*

*Awake the harp, the lyre awake, and let your joyful song resound.*
*Rejoice in the Lord, the mighty God; for He both heaven and earth has clothed in stately dress.*

### Dixit Maria — Hans Leo Hassler

Hans Leo Hassler's *Dixit Maria*, based on the text from Luke 1:38, is a short, balanced work containing both polyphony and homophony. In the beginning, a beautiful melody is sung by the tenor, followed imitatively by the other voice parts. The "*ecce ancilla Domini*" text is announced homophonically, followed by the beautifully flowing and descending lines of "*secundum verbum tuum*," sung imitatively by voice pairs.

| | |
|---|---|
| *Dixit Maria ad angelum:* | *Mary said to the Angel:* |
| *Ecce ancilla Domini:* | *Behold the handmaid of the Lord;* |
| *fiat mihi secundum verbum tuum.* | *Be it done unto according to your word.* |

### Ave Maria — Tomás Luis de Victoria

Spanish composer and organist Tomás Luis de Victoria was a prolific writer of sacred music for the Catholic church. He succeeded Palestrina as *maestro di cappella* at the Roman Seminary, and may have studied with him briefly. He was influenced by Spanish composers such as Morales, Guerrero, and Escobedo.

The first section of the work is filled with beautiful ascending and descending lines in each of the voice parts. At times the soprano and tenor voices are paired with the alto and bass voices respectively; however, independent lines are quite prevalent. It is not until the text "O holy Mary, mother of God, Pray for us sinners," that the voice parts sing in homophony to impress that they are praying for all of humanity. In the last section the sopranos sing a melismatic passage leading to the final homophonic Amen.

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|---|---|
| *Ave Maria, gratia plena: Dominus tecum,* | *Hail Mary, full of grace, the Lord is with thee,* |
| *benedicta tu in mulieribus,* | *blessed art thou among women,* |
| *et benedictus fructus ventris tui,* | *and blessed is the fruit of thy womb,* |
| *Jesus Christus.* | *Jesus Christ.* |
| *Sancta Maria, Mater Dei,* | *Holy Mary, Mother of God,* |
| *ora pro nobis peccatoribus,* | *pray for us sinners,* |
| *nunc et in hora mortis nostrae. Amen.* | *now and at the hour of our death. Amen.* |

## Gloria (from Mass in G, D. 167) — Franz Schubert

The vast compositional output of Franz Schubert and his mastery of writing for the voice extended past his well-known *Lieder* into the sacred realm, notably his six Mass settings. These exciting works owe much to the Austrian *Missa brevis* tradition as seen in Mozart and Haydn. The Mass in G, his second mass, was composed in a span of five days in 1815, a miraculous year when eighteen-year-old Schubert composed over one hundred songs, two Masses, a string quartet, and a symphony. Set for strings and organ, it was composed for the church in Lichtental, Schubert's local parish, and perhaps was part of an attempt to gain the attention of soprano Therese Grob.

The Gloria is the liveliest movement of the Mass in G, which is immediately indicated by the rising scale in the beginning orchestral line. The homophonic texture of the choir lends credence to the praises of humanity as a whole. This texture changes, however, when soprano and bass soloists underscore the individual plea, while the altos and tenors sing *Miserere nobis*. The return of the rising scale heralds the recapitulation of the original material, closing out the movement.

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|---|---|
| *Gloria in excelsis Deo.* | *Glory to God in the highest.* |
| *Et in terra pax* | *And on earth peace* |
| *hominibus bonae voluntatis.* | *to all those of good will.* |
| *Laudamus te. Benedicimus te.* | *We praise thee. We bless thee.* |
| *Adoramus te. Glorificamus te.* | *We worship thee. We glorify thee.* |
| *Gratias aagimus tibi* | *We give thanks to thee* |
| *propter magnam gloriam tuam.* | *according to thy great glory.* |
| *Domine Deus, Rex coelestis,* | *Lord God, Heavenly King,* |
| *Deus Pater omnipotens.* | *God the Father almighty.* |
| *Domine Fili unigenite, Jesu Christe.* | *Lord Jesus Christ, the only begotten Son.* |
| *Domine Deus, Agnus Dei, Filius Patris.* | *Lord God, Lamb of God, Son of the Father.* |
| *Qui tolllis peccata mundi,* | *Thou who takest away the sins of the world,* |
| *miserere nobis.* | *have mercy upon us.* |
| *Qui tollis peccata mundi,* | *Thou who takest away the sins of the world,* |
| *suscipe deprecationem nostram.* | *receive our prayer.* |
| *Qui sedes ad dexteram Patris,* | *Thou who sittest at the right hand of the Father,* |
| *miserere nobis.* | *have mercy upon us.* |
| *Quoniam tu solus sanctus.* | *For Thou alone art holy.* |
| *Tu solus Dominus.* | *Thou alone art the Lord.* |
| *Tu solus Altissimus, Jesu Christe.* | *Thou alone art the most high, Jesus Christ.* |
| *Cum Sancto Spiritu* | *With the Holy Spirit* |
| *in gloria Dei Patris. Amen.* | *in the glory of God the Father. Amen.* |

## Im Freien zu singen, Op. 41 — Felix Mendelssohn

Mendelssohn's choral songs were never intended for the concert stage, but for leisure activities such as outdoor walks, walking through the woods, or rowing a boat. He published three volumes of songs for mixed voices during his life, including the opuses 41, 48, and 59 – 18 choral songs – with the heading *Im Freien zu singen*, or "to be sung in the open air." After concerts that would today be considered marathon events, Mendelssohn's musician friends sometimes would gather for walks, where they would sing some of his songs. In these songs, Mendelssohn chose poetry by the finest German poets, including Uhland, Eichendorff, Goethe, Hein, and Lenau. The three selections performed this evening are settings of texts by Heinrich Heine. The strophic pieces contain romantic themes of springtime, forests, and wandering, and are as simple as the folk songs they represent.

### Entflieh' mit mir, Op. 41, No. 2

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|---|---|
| *Entflieh' mit mir und sei mein Weib,* | *Flee with me and be my wife,* |
| *und ruh' an meinem Herzen aus;* | *and rest upon my heart;* |
| *in weiter Ferne sei mein Herz* | *in distant lands let my heart* |
| *dir Vaterland und Vaterhaus.* | *be your fatherland and parental home.* |

*Und fliehst du nicht, so sterb' ich hier*
*und du bist einsam und allein;*
*und bleibst du auch im Vaterhaus,*
*wirst doch wie in der Fremde sein.*

*If you do not flee, I'll die here*
*and you will be lonely and alone;*
*and you will remain in your parental house,*
*but it will be like a foreign land to you.*

Heinrich Heine

### Es fiel ein Reif, Op. 41, No. 3

*Es fiel ein Reif in der Frühlingsnacht,*
*er fiel auf die bunten Blaublümelein,*
*sie sind verwelket, verdorret.*

*There fell a frost on a night of spring,*
*it fell on the delicate blossoms blue,*
*the blossoms withered, and drooped.*

*Ein Jüngling hatte ein Mädchen lieb,*
*sie flohen heimlich von Hause fort,*
*es wusst' weder Vater noch Mutter.*

*A young man one loved a maiden fair,*
*in secret they ran away from home,*
*unknown to their father or mother.*

*Sie sind gewandert hin und her,*
*sie haben gehabt weder Glück noch Stern,*
*sie sind gestorben, verdorben.*

*They wandered aimlessly here and there,*
*they had neither luck nor guiding star,*
*they met their ruin, and perished.*

Heinrich Heine

### Auf ihrem Grab, Op. 41, No. 4

*Auf ihrem Grab da steht eine Linde,*
*drin pfeifen die Vögel und Abendwinde,*
*und drunter sitzt auf dem grünen Platz*
*der Müllersknecht mit seinem Schatz.*

*On her grave there stands a linden tree;*
*through it the birds and evening breezes whistle,*
*and in the green space beneath it sits*
*the miller's boy with his sweetheart.*

*Die Winde weh'n so still und so schaurig,*
*die Vögel singen so süß und so traurig,*
*die schwatzenden Buhlen, sie werden stumm,*
*Sie weinen und wissen selbst nicht warum.*

*The winds blow so quietly and so eerily,*
*the birds sing so sweetly and so mournfully,*
*the chattering lovers become silent;*
*they weep but they themselves do not know why.*

Heinrich Heine

## Zigeunerleben, Op. 29 No. 3 — Robert Schumann

The year 1840 was known as the "Year of the Song" in the life of Robert Schumann. That year produced *Myrthen* (Op. 25), the Heine *Liederkreis* (Op. 24), the Eichendorff *Liederkreis* (Op. 39), *Dichterliebe* (Op. 48), *Frauenliebe und –leben* (Op. 42), the Geibel songs (Op. 30), the Reinick songs (Op. 36), the first volume of *Lieder und Gesänge* (Op. 27), and the first three volumes of *Romanzen und Balladen* (Opp. 45, 49, 53). Perhaps not as well known were the *Drei Gedichte* of Op. 29: the first, a duet for two sopranos, the second a trio for three sopranos, and the last, *Zigeunerleben*, a frolicking song for SATB quartet, with triangle and tambourine *ad libitum*. *Zigeunerleben* was one of the first pieces Schumann composed following his marriage to Clara Wieck in September of 1840, completing it nearly a month afterward.

German romantic poets and composers were attracted to the exotic, and few things triggered their imagination more than the enigmatic Gypsies. A largely nomadic people, the Gypsies roamed eastern Europe, particularly Hungary, inspiring legends with their strange language and customs. But their mystique arose mostly from their apartness from the rest of society, which spurned them, yet at the same time exalted them in romantic fascination.

The *Zigeunerleben* text, by Emanuel Geibel (1815-1884), describes a night in a Gypsy camp. The gypsy band, "nursed at the Nile's sacred stream and burned by Spain's southern warmth," gathers for dinner, stirred in its pot by an old hag, after which they join in drink, dance, song, and love. The reverie goes deep into the night, but at dawn they set out again, mysteriously as always, for places unknown.

Geibel created an atmosphere of mystery by his choice of viewpoint and words. To begin with, the night setting in the dark forest is "apart" from normal experience, as the Gypsies are a people apart. And one must wonder whether the "stirring," "rustling," and "whispering" of stanza 1 is the Gypsies or the observers making noise as they spy in fascination from the bushes. In the last stanza Geibel refers to the *Gestalten* or "forms" of the Gypsies stealing away, *Gestalt* being a word also used in conjunction with supernatural apparitions.

*Im Schatten des Waldes, im Buchengezweig,*
*da regt's sich und raschelt und flüstern zugleich;*
*Es flackern die Flammen, es gaukelt der Schein*
*um bunte Gestalten, um Laub und Gestein.*

*Da ist der Zigeuner bewegliche Schaar,*
*mit blitzendem Aug' und mit wallendem Haar,*
*gesäugt an des Niles geheiligter Flut.*
*gebräunt von Hispaniens südlicher Glut.*

*Um's lodernde Feuer, in schwellendem Grün,*
*da lagern die Männer verwildert und kühn,*
*da kauern die Weiber und rüstern das Mahl*
*und füllen geschäftig den alten Pokal.*

*Und Sagen und Lieder ertönen im Rund,*
*wie Spaniens Gärten so blühend und bunt,*
*und magische Sprüche für Not und Gefahr*
*verkündet die Alte der horchenden Schaar.*

*Schwarzäugige Mädchen beginnen den Tanz;*
*Da sprühen die Fackeln im rötlichen Glanz,*
*Es lockt die Gitarre, die Zimbel klingt,*
*Wie wild und wilder der Reigen sich schlingt.*

*Dann ruh'n sie ermüdet vom nächtlichen Reih'n;*
*Es rauschen die Buchen im Schlummer sie ein,*
*Und die aue der glücklichen Heimat verbannt,*
*sie schauen im Traume das glückliche Land.*

*Doch wie nun im Osten der Morgen erwacht,*
*verlöschen die schönen Gebilde der Nacht;*
*es scharret das Maultier bei Tagesbeginn,*
*fort ziehn die Gestalten. Wer sagt wohin?*

*In the forest shadows among the beech branches,*
*something stirs and rustles and whispers*
*The flames flare and the light flutters around*
*the colorful figures and leaves and rocks.*

*It is the wandering gypsy hand*
*with lightning-like eyes and wild, flowing hair,*
*nursed at the Nile's sacred stream,*
*burned by Spain's southern warmth.*

*Around the blazing fire, in the swelling grass,*
*lie the men, wild and bold;*
*the women crouch and prepare the meal,*
*and busily fill the old goblet.*

*Legends and songs are heard around the circle,*
*as florid and colorful as the gardens of Spain,*
*and magic sayings to ward off misery and danger*
*are told by the old woman to the attentive band.*

*Black-eyed maidens begin the dance.*
*The torches sparkle in the red glow.*
*The guitar beckons, the cymbal rings,*
*as the dance becomes wild and wilder.*

*Then they rest, weary from the nocturnal dance,*
*lulled to sleep by the beech trees' rustling,*
*and, banished from their homeland,*
*they see this happy land in their dreams.*

*But now in the east, as the morning awakes,*
*the beautiful images of the night vanish;*
*the mule paws the ground as the day begins,*
*And the figures steal away – who can say whither?*

## Praise His Holy Name! — Keith Hampton

Dr. Keith Hampton is currently Director of Music Ministries and Organist at the Park Manor Christian Church in Chicago, IL. *Praise His Holy Name!* is one of several fun and uplifting popular gospel choral arrangements he has composed. This gospel original has become a popular addition to concerts and festivals nationwide. Keith Hampton wrote this energetic piece based on some familiar hymn texts *Amazing Grace* and *Jesus, Jesus, How I Love Thee*. Masterfully written with all the right ingredients, this is high-energy gospel at its finest!

[Refrain] *Sing till the power of the Lord come down.*
*Shout Hallelujah! Praise His Holy name!*

*Amazing grace, how sweet the sound that saved a wretch like me;*
*I once was lost, but now I'm found, was blind, but now I see.*
*Jesus, Jesus, how I love Thee!*
*Shout Hallelujah! Praise His Holy name!*
[Refrain]

*Must Jesus bear the cross alone and all the world go free?*
*No, there's a cross for ev'ryone and there's a cross for me.*
*Jesus, Jesus, how I love Thee!*
*Shout Hallelujah! Praise His Holy name!*
[Refrain]

*Holy Jesus, Praise His Name, Oh! Hallelujah! Praise His Holy Name!*
*Praise His Name! Praise His Holy Name. Praise Him!*

## Lucis Creator optime

## Vytautas Miškinis

Lithuanian composer Vytautas Miškinis entered the Azuoliukas Boys' Choir at the age of seven, and became its artistic director at 25. He graduated as a choral conductor from the Lithuanian Academy of Music in 1976. He conducted the Kaunas' State Choir and the Vocal Ensemble *Museum musicum* for several years, and won prestigious awards at numerous national and international competitions with the choirs. He is currently Professor of Choral Conducting at the Lithuanian Academy of Music. He serves as President of the Lithuanian Choral Union and is the Artistic Director and Chief Conductor of the All-Lithuanian Choral Festival. He has lectured and held seminars on the subject of music education and conducting in Lithuania and abroad, and has participated in numerous national and international choral events as composer, adjudicator, and advisor. His compositions include over 100 motets, thirteen masses, a Magnificat, and approximately 300 secular songs. His compositions are published in Lithuania as well as in France, Germany, Italy, Spain, and the USA.

Professor Miškinis is well-known to local audiences, as the University of Louisville Choral Department commissioned him on two occasions to write pieces for them. He dedicated a third piece, *Laudate pueri, Dominum*, to Kent Hatteberg and the Cardinal Singers, which they performed at the Harmonie Festival in Lindenholzhausen, Germany in May 2005 and were awarded a special prize for the outstanding interpretation of a world premiere. The Singers had the chance once again to work with Mr. Miškinis at the "Voices of the Baltics" Multi-cultural Choral Conference in Tallinn, Estonia in July 2007, as he was one of the guest composers and clinicians.

In *Lucis Creator optime*, based on a hymn attributed to Pope St. Gregory the Great (540-604), Miškinis frames the work with vocal fanfares between the men's and women's voices, each ending in tone clusters. He then combines a chant-like declamation of text with a thick texture of sound, incorporating as many as ten vocal parts. An intimate melody in the tenor and first alto voices on the text "Let my prayer, O Lord, come like incense before You," accompanied by a soothing "Amen" in the other voices, leads to a return of the fanfares, where he ends the motet with a *fortissimo* twelve-note cluster.

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| *Lucis Creator optime,*<br>*Lucem dierum proferens,*<br>*primordiis lucis novae,*<br>*Mundi parans originem.* | *O Blest Creator of the light,*<br>*Who makest the day with radiance bright,*<br>*and o'er the forming world didst call*<br>*the light from chaos first of all;* |
| *Qui mane iunctum vesperi*<br>*Diem vocari praecipis:*<br>*Illabitur tetrum chaos,*<br>*Audi preces cum fletibus.* | *Whose wisdom joined in meet array*<br>*the morn and eve, and named them Day*<br>*night comes with all its darkling fears;*<br>*regard Thy people's prayers and tears.* |
| *Ne mens gravata crimine,*<br>*Vitae sit exul munere:*<br>*Dum nil perenne cogitat,*<br>*Seseque culpis illigat.* | *Lest, sunk in sin, and whelmed with strife,*<br>*they lose the gift of endless life;*<br>*while thinking but the thoughts of time,*<br>*they weave new chains of woe and crime.* |
| *Praesta Pater piissime,*<br>*Patrique compar Unice*<br>*Cum Spiritu Paraclito*<br>*Regnans per omne saeculum.* | *O Father, that we ask be done,*<br>*through Jesus Christ, Thine only Son;*<br>*Who, with the Holy Ghost and Thee,*<br>*doth live and reign eternally.* |
| *Dirigatur Domine oratio mea.*<br>*Sicut incensum in conspectu tuo. Amen.* | *Let my prayer, O Lord,*<br>*come like incense before You. Amen.* |

## Missa pro defunctis

## Tomás Luis de Victoria

Spanish Renaissance composer Tomás Luis de Victoria was born in Avila, and when his voice broke, he was sent to Rome to study at the Jesuit Collegium Germanicum. He was ordained as a priest in 1575. He composed two requiem masses: the *Missa pro defunctis* for four voices, composed in 1583, and his last work, the *Missa pro defunctis* for six voices. The latter, composed in 1605 for the king of Spain's sister Empress Maria (for whom Victoria had served as chaplain for some sixteen years), is considered his masterpiece.

### Kyrie

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| Kyrie eleison, | Lord have mercy, |
| Christe eleison, | Christ have mercy, |
| Kyrie eleison. | Lord have mercy, |

### Graduale

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| Requiem aeternam dona eis, Domine, | Rest eternal grant to them, O lord, |
| Et lux perpetua luceat eis. | and let perpetual light shine upon them. |
| In memoria aeterna, erit iustus: | In memory everlasting, man shall remain. |
| ab auditione mala non timebit. | He will not fear an evil hearing. |

### Offertorium

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| Domine Jesu Christe, Rex gloriae, | Lord Jesus Christ, King of glory, |
| libera animas omnium fidelium defunctorum | liberate the souls of all the faithful departed |
| de poenis inferni et de profundo lacu: | from the pains of hell and from the deep pit; |
| libera eas de ore leonis | deliver them from the lion's mouth; |
| ne absorbeat eas tartatus, | let not hell swallow them up, |
| ne cadant in obscurum: | let them not fall into darkness: |
| sed signifier sanctus Michael | but let Michael, the holy standard-bearer, |
| repraesentet eas in lucem sanctam: | bring them into the holy light, |
| Quam olim Abrahae promisisti, | which once thou promised to Abraham |
| et semini ejus. | and to his seed. |
| Hostias et preces tibi, | Sacrifices and prayers of praise, |
| Domini, laudis offerimus; | O Lord, we offer to thee. |
| tu suscipe pro animalbus illis, | Receive them, Lord, on behalf of those souls |
| quarum hodie memoriam facimus: | we commemorate this day. |
| fac eas, Domine, | Grant them, O Lord, |
| de morte transire ad vitam. | to pass from death unto life, |
| Quam olim Abrahae promisisti, | which once thou promised to Abraham |
| Et semini ejus. | and to his seed. |

### Sanctus

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| Sanctus, Sanctus, Sanctus | Holy, Holy, Holy. |
| Dominus Deus Sabaoth. | Lord God of Sabaoth. |
| Pleni sunt coeli et terra Gloria tua. | Heaven and earth are full of thy glory. |
| Osanna in excelsis! | Hosanna in the highest! |

### Benedictus

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| Benedictus qui venit in nomine Domini. | Blessed is he who comes in the name of the Lord. |
| Hosanna in excelsis. | Hosanna in the highest. |

## Ehre sei Gott in der Höhe (Die deutsche Liturgie) — Felix Mendelssohn

The three movements of Mendelssohn's *Die deutsche Liturgie* were intended for liturgical use in the Berliner Dom, while Mendelssohn was in service to the King of Prussia. They were completed on October 28, 1846, three months after the completion of *Elijah*, and just one year before his death. These majestic works, like the psalms of opus 78, reveal Mendelssohn's artistry in eight-part *a cappella* writing. *Ehre sei Gott in der Höhe* is set to Luther's translation of the Latin Mass Gloria. It begins with unison male voices, and within twelve measures expands to eight parts in the key of D major. This texture continues until the *Adagio*, where four solo voices are used on the text "*Der du die Sünde der Welt trägst*," answered by a choral cry for mercy. Antiphonal writing and an eight-part fugato section conclude the movement.

*Ehre sei Gott in der Höhe,*
*unde Friede auf Erden*
*und den Menschen ein Wohlgefallen!*

*Wir loben dich, wir benedeien dich,*
*wir beten dich an,*
*wir preisen dich, wir sagen dir Dank*
*um deiner grossen Herrlichkeit willen.*
*Herr, Gott! Himmlischer König!*
*Allmächtiger Vater!*
*Herr, du eingeborner Sohn, Jesu Christe!*
*Herr, Gott, du Lamm Gottes, Sohn des Vaters!*

*Der du die Sünde der Welt trägst,*
*erbarme dich unser!*
*Der du die Sünde der Welt trägst,*
*nimm an unser Gebet!*
*Der du sitzest zur Rechten des Vaters,*
*erbarme dich unser!*

*Denn du allein bist heilig,*
*denn du allein bist der Herr,*
*du allein bist der Allerhöchste, Jesus Christus,*
*mit dem heiligen Geiste*
*in der Herrlichkeit Gottes des Vaters. Amen!*

*Glory to God in the highest,*
*and on earth peace*
*to all those of good will!*

*We praise thee, we bless thee,*
*we worship thee,*
*we glorify thee, we give thanks to thee*
*according to thy great glory.*
*Lord God, heavenly King,*
*God the Father almighty.*
*Lord Jesus Christ, the only begotten Son!*
*Lord God, Lamb of God, Son of the Father!*

*Thou who takest away the sins of the world,*
*have mercy upon us!*
*Thou who takest away the sins of the world,*
*receive our prayer!*
*Thou who sittest at the right hand of the Father,*
*have mercy upon us!*

*For Thou alone art holy,*
*Thou alone art the Lord,*
*Thou alone art the most high, Jesus Christ,*
*with the Holy Spirit*
*in the glory of God the Father. Amen!*

## Musicians Wrestle Everywhere — Elliott Carter

Eminent American composer Elliott Carter is still actively composing at the age of 100. Carter, winner of two Pulitzer Prizes, two Guggenheim fellowships, and the American Prix de Rome, held faculty positions at Peabody Conservatory, Columbia University, and Yale University. In *Musicians Wrestle Everywhere*, set to the poem by Emily Dickinson, Carter's rhythmic counterpoint depicts wrestling musicians in a riot of cross-accents. The regularly placed barlines serve only to coordinate traffic, for the accentuation of each voice part is independent and constantly changing. After spinning through a number of tonal centers and exploring wide dynamic contrasts, the music finally resolves on a C major triad.

*Musicians wrestle everywhere --*
*All day -- among the crowded air*
*I hear the silver strife --*
*And -- waking -- long before the morn --*
*Such transport breaks upon the town*
*I think it that "New Life"!*

*If is not Bird -- it has no nest --*
*Nor "Band" -- in brass and scarlet -- drest --*
*Nor Tamborin -- nor Man --*
*It is not Hymn from pulpit read --*
*The "Morning Stars" the Treble led*
*On Time's first Afternoon!*

*Some -- say -- it is "the Spheres" -- at play!*
*Some say that bright Majority*
*Of vanished Dames -- and Men!*
*Some -- think it service in the place*
*Where we -- with late -- celestial face --*
*Please God -- shall Ascertain!*

Emily Dickinson

## I would live in your love

**Nathan Jones**

Nathan Jones is a graduate student at Westminster Choir College of Rider University, where he participates in the Symphonic Choir and Westminster Choir. He will graduate from Westminster in May 2009 with a master's degree in theory and composition. During his undergraduate degree program at Oklahoma State University, Nathan participated in several ensembles, including two choirs, wind ensemble, symphony orchestra, percussion ensemble, and various jazz ensembles. He graduated from Oklahoma State with a Bachelor of Music Education degree with an emphasis in percussion and piano in 2007.

Nathan composed *I would live in your love*, a setting of Sara Teasdale's poem, in 2007. The work has been performed at the ACDA Central Division Convention and the Spoleto Festival by the Westminster Choir, at the Oklahoma Music Educators Association Conference by the Oklahoma State University Concert Chorale, and at the National Collegiate Choral Directors National Conference (NCCO) by the University of North Texas.

*I would live in your love as the sea-grasses live in the sea,*
*Borne up by each wave as it passes, drawn down by each wave that recedes;*
*I would empty my soul of the dreams that have gathered in me,*
*I would beat with your heart as it beats, I would follow your soul as it leads.*
Sara Teasdale (1884-1933)

## Hard Times

**Stephen Foster, arr. Craig Hella Johnson**

Stephen Foster, one of America's most famous song composers, wrote *Hard Times* in 1854, following a string of beloved songs, including *Old Folks at Home* (1851), *My Old Kentucky Home* (1853), *Jeanie with the Light Brown Hair* (1854), and *Camptown Races* (1854). He had suffered a number of recent setbacks in his life, including his father's debilitating stroke in 1851, he and his wife's separation for a time in 1853, and the death of his close friend Charles Shiras in 1854. The following year would bring more difficulties, including the deaths of both his parents just a few months apart. The country was in an economic downturn in 1854, and the song is a reflection for those who face difficulties in life.

Craig Hella Johnson, former Director of Choral Activities at the University of Texas and founder and director of the acclaimed professional choir *Conspirare*, arranged *Hard Times* for chorus.

*Let us pause in life's pleasures and count its many tears*
*while we all sup sorrow with the poor.*
*There's a song that will linger forever in our ears;*
*Oh Hard Times come again no more.*
[Refrain] *'Tis the song, the sigh of the weary.*
*Hard Times, Hard Times, come again no more.*
*Many days you have lingered around my cabin door,*
*Oh Hard Times, come again no more.*

*While we seek mirth and beauty and music light and gay,*
*there are frail forms fainting at the door;*
*Though their voices are silent, their pleading looks will say,*
*Oh Hard Times, come again no more.* [Refrain]

*There's a pale drooping maiden who toils her life away*
*with a worn heart whose better days are o'er.*
*Though her voice would be merry 'tis sighing all the day*
*Oh! Hard Times, come again no more.*

*'Tis a sigh that is wafted around the troubled wave*
*'Tis a wail that is heard upon the shore.*
*'Tis a dirge that is murmured around the lowly grave,*
*Oh Hard Times, come again no more.*

*It's the song, the sigh of the weary.*
*Hard Times, Hard Times, come again no more.*
*There's a song that will linger forever in our ears.*

## Herr, nun lässest du deinen Diener in Frieden fahren — Felix Mendelssohn

The motet *Herr, nun lässest du deinen Diener* is the first of three church pieces composed in the last year of Mendelssohn's life. It is a setting of the Song of Simeon, or the *Nunc Dimittis*. He had completed the oratorio *Elijah* less than a year earlier, and was busy with the composition of what would have been his third oratorio, *Christus*, which remained unfinished at his death. The motet is dated June 12, 1847, just 29 days after the death of his beloved sister Fanny Mendelssohn Hensel, and less than five months before his own death. Fanny died of a stroke during a rehearsal of Felix's *Die erste Walpurgisnacht* on May 14, 1847. When Felix heard of her death a few days later, he was devastated, as seen in a letter to his younger sister Rebecka, dated May 19, 1847:

> *. . . God help us all--since yesterday I don't know what else to say and think--you, my dear sister. I have written to Paul and to Hensel, but today and yesterday and for many days to come I shall not know what to write except--God help us, God help us!. . .The children come in from time to time and they do me good with their happy faces. May God preserve your family's health, and give you a moment of consolation in them. Ach, dear sister, I cannot write or think of anything but Fanny. Things will never change as long as we are on earth here together.*
>
> *Your Felix*

The motet, rich with beautiful imitations and word painting, concludes with a powerful Gloria Patri. It is one of the most poignant settings of this text and stands among Mendelssohn's finest achievements.

| | |
|---|---|
| *Herr, nun lässest du deinen Diener,* | *Lord, now lettest thou thy servant* |
| *in Frieden fahren, wie du verheißen hast.* | *depart in peace, according to thy word:* |
| *Denn mein Auge hat* | *for mine eyes have* |
| *deinen Heiland gesehen,* | *seen thy salvation,* |
| *den du bereitet hast* | *which thou hast prepared* |
| *vor allen Völkern,* | *before the face of all people.* |
| *daß er ein Licht sei den Heiden,* | *A light to lighten the Gentiles,* |
| *und zu Preis und Ehre deines Volkes Israel.* | *and the glory of thy people Israel.* |
| *Ehre sei dem Vater und dem Sohne* | *Glory be to the Father, and to the Son,* |
| *und dem Heiligen Geist.* | *and to the Holy Ghost.* |
| *Wie es war zu Anfang,* | *As it was in the beginning,* |
| *jetzt und immerdar,* | *is now, and ever shall be,* |
| *und von Ewigkeit zu Ewigkeit. Amen.* | *world without end. Amen.* |

UNIVERSITY OF
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Thursday, April 2, 2009
3:00 p.m.
Margaret Comstock Concert Hall

**CONVOCATION**

---

Sonata for Clarinet and Piano — Leonard Bernstein (1919-1990)
Mvt. I

Kathryn Randall, *clarinet*
student of Marilyn Nije
David George, *piano*

Iberique Peninsulaire — François Rabbath (b.1931)

Matthew Boothe, *double bass*
student of Sidney King

Pastorale — Aaron Copland (1900-1990)

*Heart, we will forget him* — Aaron Copland

Lydia Cepeda, *soprano*
student of Donn Everette
David George, *piano*

Horn Concerto No. 3 in Eb Major — Wolfgang Amadeus Mozart (1756-1791)
III. Allegro

Ian Wolfe, *horn*
student of Bruce Heim
Elizabeth Wolfe, *piano*

Fantasy Pieces — Robert Schumann (1810-1856)
Mvt. I

Jennifer Spainhour, *clarinet*
student of Dallas Tidwell
David George, *piano*

Four Hymns — Ralph Vaughan Williams (1872-1958)
III. Come Love, come Lord

Marquese Carter, *tenor*
student of Daniel Weeks
Lauren Henley, *viola* Caroline Drury, *piano*

On Green Dolphin Street — Bronisław Kaper (1902-1983)

Amy Hutts, *double bass*
student of Tyrone Wheeler
Chris Grzech, *trombone* Michael Vettraino, *guitar*
Jon Ellis, *piano* Austin Skarshaug, *drum set*

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# An Evening of Chamber Music

*with*

**Eva Legêne,** ***recorder***
**Wieland Kuijken,** ***viola da gamba***
**Daniel Bubeck,** ***alto***
**Jack Ashworth,** ***harpsichord***

## Guest Artists Recital

Thursday Evening
April 2, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Trio Sonata in g minor, TWV 42:g7 — Georg Philipp Telemann (1681-1767)
Allegro-Largo-Allegro
**recorder, viola da gamba and basso continuo**

Variations on Pavaen Lachrymae — Jacob Van Eyck (ca. 1590-1657)
from *Der Fluyten Lust-hof*
**Rosenborg recorder solo**

Sonata in D major, BWV 1028 — Johann Sebastian Bach (1685-1750)
Adagio-Allegro-Andante-Allegro
**viola da gamba and obbligato harpsichord**

## INTERMISSION

15th and 16th Lection in D Major — Georg PhilippTelemann
from *Der Getreue Music-Meister*
Andante, Vivace, Recitative, Arioso (Andante), Vivace.
**viola da gamba solo**

Arias — Johann Sebastian Bach
Kein Artz ist ausser Dir zu finden
from Cantata BWV 103: *Ihr werdet weinen und heulen* (1735)
Die Obrigkeit ist Gottes Gabe
from Cantata BWV 119: *Preise, Jerusalem, den Herrn* (1723)
Leget euch dem Heiland unter
from Cantata BWV 182: *Himmelskönig, sei willkommen* (1714/15)
**alto, recorder and basso continuo**

Trio sonata in G major, BWV 1039 — Johann Sebastian Bach
Adagio-Allegro ma non tanto-Andante-Allegro moderato
**recorder, viola da gamba, and continuo**

*While we are pleased to offer this program at no charge, we are also taking up a free will offering to help with the expenses incurred. Baskets are available in the lobby for this purpose.*

[illegible] a CD featuring music for the coro di

# BIOGRAPHIES

A former student of Frans Brüggen in The Hague, **Eva Legêne** was a faculty member of the Sweelinck Conservatory in Amsterdam and the Royal Academy of Music in Copenhagen. Currently on the faculty of the Early Music Institute at Indiana University, Ms. Legêne also served as the director of the North American Recorder Conference at IU. She concertizes extensively as a soloist and in collaboration with Frans Brüggen, Wieland and Bart Kuijken, John Gibbons, and the Rosenborg Trio. Legêne's recordings can be found on the Telefunken label, the Brüggen Consort label, and as soloist on the Denon label.

**Wieland Kuijken** is widely regarded as one of the most influential pioneers in the twentieth century revival of the viola da gamba and early cello. From 1959 to 1972 he performed with the Alarius Ensemble, an ensemble devoted to performances of French Baroque music. Soon thereafter, the name "Kuijken" became synonymous with stylistically accurate performances of Baroque music thanks to concerts with his brothers Sigiswald (violin) and Barthold (flute) in the Kuijken Early Music Group. Specializing in the bass viol, Wieland Kuijken has performed and recorded a large repertoire as both a continuo player and soloist. His recordings of Bach, Marais, and Forqueray have garnered critical acclaim. He has taught at the conservatories of Antwerp, Brussels, and the Hague, and has been a featured performer at many festivals of early music. Aside from his brothers, notable collaborators have included Alfred Deller, Frans Brüggen, Jordi Savall, and Gustav Leonhardt.

Countertenor, **Daniel Bubeck** made his professional debut to critical acclaim as the First Countertenor in the premiere of John Adams' *El Niño*. Since then he has performed this role more than thirty times in productions with the Boston Symphony, Los Angeles Philharmonic, San Francisco Symphony, and many others. He has collaborated with such renowned conductors as Esa Peka Salonen, Robert Spano, Christopher Hogwood and Nicholas McGegan. A noted specialist in music of the 17th and 18th centuries, Mr. Bubeck is a frequent soloist in music of that period and has recently participated in opera and concert performances at the Bloomington Early Music Festival, at SUNY Fredonia, and with the Orchestra of St. Luke's, the Central Florida Bach Festival, New York City Opera, the American Bach Soloists, Carmel Bach Festival and the Atlanta Baroque Orchestra, among others.

**Jack Ashworth** has served as Director of the University of Louisville Early Music Ensemble since 1977. He has performed with with groups including Fretwork, Baroque Northwest, Chicago Baroque, Trio Settecento, the Folger Consort and the King's Noyse, as well as solo artists including Wieland Kuijken, Eva Legêne, Margriet Tindemans, Marion Verbruggen, and Clea Galhano. He may be heard as organist on *A la chasse*, a CD featuring music for the corno di caccia performed by U of L faculty members Mike Tunnell, Bruce Heim, Patrick Rafferty and others, recently released on the Centaur label.

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# University Jazz Combos

**International Combo**
*Directed by Ansyn Banks*

**Bill Evans Combo**
*Directed by Chris Fitzgerald*

Thursday Evening
April 2, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Girl from Impanema — Antonio Carlos Jobim

Giant Steps — John Coltrane

Nothing Personal — Don Grolnick

**International Combo**

Anderson Pessoa, *tenor sax* Alim Nastaev, *guitar*
Saulo DeAlmeida, *bass* Joe Dunn, *drums*
Ansyn Banks, *director*

Delta Alex — Pope Norris

A Child Is Born — Thad Jones

Seven Steps To Heaven — Victor Feldman

**Bill Evans Combo**

Craig Tweddell, *trumpet* Joe Auger, *tenor sax*
John Arstingstall, *guitar* Matt Human, *bass*
Daniel Falter, *drums*
Chris Fitzgerald, *director*

The Obama Inagural Suite of Diversity and Hope — Joe Dunn

**International Combo & Bill Evans Combo**

# LATIN FEST
## Dave Samuels – Vibes

Friday, April 3, 2009
Margaret Comstock Concert Hall
8:00 PM
$15 / $5

With **Jazz Ensemble I** – John La Barbera, director
(for Jazz Ensemble personnel, see page 60)

Dave Samuels' appearance is sponsored by:
**Jamey Aebersold Jazz Studies Program**

Accommodations by: **Executive West**

*Steinway by* ***Gist Piano Center:*** *The Official Piano of Jazz Fest & more...*



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*presents*

# Anne Rudolph, *violin*

*Student of J. Patrick Rafferty*

*with*

## Adrienne Fontenot, *piano*

## Graduate Student Recital

Sunday Afternoon
April 5, 2009
4:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
*Thank you.*

# PROGRAM

Sonata for Violin and Piano No. 3 in C minor, Op. 45 — Edvard Grieg (1843-1907)
I. Allegro moderato ed appassionato
II. Allegretto espressivo alla Romanza
III. Allegro animato – Prestissimo

## INTERMISSION

Sonata in F Major — Ludwig van Beethoven (1770-1827)
for Violin and Piano No. 5, Op. 24 (Spring)
I. Allegro
II. Adagio molto espressivo
III. Scherzo: Allegro molto
IV. Rondo: Allegro ma non troppo

Romance for Violin and Piano, Op. 6, No. 1 — Sergei Rachmaninov (1873-1943)

Devil's Dance — John Williams (b. 1930)

# PROGRAM NOTES

**Sonata for Violin and Piano No. 3 in C minor, Op. 45** **Edvard Grieg**

Edvard Grieg's *Violin Sonata No. 3, Op. 45* was written between 1885 and 1886. Grieg wrote a total of three violin and piano sonatas, although the first two, written in his early years, are rarely performed today. As his final violin sonata composition, Sonata No. 3 uses local folk tunes from Grieg's home country of Norway and is said to represent a high point in his chamber music. The sonata was premiered, to high acclaim, in December of 1887 with Grieg, himself, playing the piano and Adolf Brodsky on violin.

In the first movement, *Allegro moderato ed appassionato,* two themes are presented. The first theme opens in C minor and consists of loud, angry thematic material, which immediately creates a feeling of intensity and unrest as the melody creeps higher in pitch. The second theme contrasts with a much more lyrical and sweeter melody. This movement seems to be presented in a standard sonata form, however, Grieg deviates from the norm by restating the development after the recapitulation. The second movement, *Allegretto espressivo alla Romanza,* begins with a melodious, poetic melody in E Major, which at times feels like a dramatic lullaby. The piano has a long introduction during which the entire theme is played, followed by the violin's restatement. The movement is in a simple ternary form (ABA'), the "B" section differing in both tempo and articulation. The notes in the middle section are not only faster, but they are also heavily accented, contrasting greatly with the sweet, melancholy feel of the opening theme. The final movement opens with a lively rhythmical theme; the piano plays triplets against the violin's duples. This driving rhythm eventually gives way to a glorious, emotional melody. This is then repeated, giving the last movement the form of ABA'B". The sonata ends with an intense coda played at a prestissimo tempo.

**Sonata in F Major for Violin and Piano No. 5, Op. 24** **Ludwig van Beethoven**

The 'Spring' sonata, Op. 24, is the fifth of Beethoven's ten sonatas for piano and violin. It was composed between 1800 and 1801 and was dedicated, along with the Sonata in A minor Op. 23, to Count Moritz von Fries, one of Beethoven's most generous Viennese patrons. Unfortunately, due to the fault of the engraver, Beethoven's original intention of having the two sonatas paired as Op. 23, Nos 1 and 2 did not occur. They remain today as two separate sonatas.

Beethoven's love for nature certainly shines through this composition. The composer is said to have felt at inspired when under the stars or surrounded by trees. Throughout the sonata, various compositional elements are injected, such as trills to sound like birds and abrupt, accented key changes to mimic the sudden thunderstorms that come in the spring.

The sonata is presented in four distinct movements, the first movement opening with a glorious melody played by the violin in F Major. The theme eventually gives way to a second motive, which contrasts by being more rhythmical and energetic.

These two themes are developed and altered, often quite suddenly, in dynamics and key, representing the unpredictable weather that is often associated with spring. The second movement, *Adagio molto espressivo*, is presented in B-flat Major. In this section, the piano and violin alternate playing variations of the theme in a slow, flowing pattern. The third movement is a short, lively scherzo and trio where the violin and piano playfully bounce off each other's rhythms. This scherzo feels like the piano and violin are playing tag (a popular children's game), with the violin consistently just out of reach of the piano's rhythm. The finale is presented in a rondo form. There, a light-hearted theme is played first by the piano and then repeated by the violin. This theme is then followed by three episodes, each slightly altered in rhythm, with the final statement in dotted rhythms that exemplify Beethoven's sense of humor. The Sonata in F Major, Op. 24, is full of joy, and it's refreshing, hopeful quality makes the subtitle 'Spring,' most appropriate.

**Romance for Violin and Piano Op.6, No.1** **Sergei Rachmaninov**

In 1883, Sergei Rachmaninov wrote his sole essays for violin and piano, entitled *Morceaux de Salon, Op. 6*. The composition contains two short pieces, a *Romance* and *Danse Hongroise*. The pieces where dedicated to Rachmaninov's friend Julius Conus, a virtuosic violinist who often helped Rachmaninov with the bowings of his compositions. The *Romance* opens in the key of D minor, with a sorrowful theme played on the violin while the piano rolls sustained arpeggios. The piece is presented in ABA form, with the B section adding double-stops to enrich and intensify the sound. The restatement of the theme is true to the original notation and key, except for an increased rhythmical element in the piano, creating a sense of urgency. The piece ends abruptly with a dramatic, but short, violin cadenza. The *Morceaux de Salon* is widely unfamiliar in the violin repertoire, an unfortunate fact especially in light of the composer's later partnership with Fritz Kreisler.

**Devil's Dance** **John Williams**

*Devil's Dance* is an adapted version of John Williams' original score for the movie *The Witches of Eastwick*. The adaption was requested by the Deutsche Grammophon record label and was written for and premiered by the violin virtuoso Gil Shaham. This short show piece takes the form of a frantic, demonic tarantella with the violin and piano playing in a traditional 6/8 time. Oddly though, the violin opens with a duple-time ostinato, which is used throughout the entire piece. Williams remains true to the history of the devil, choosing to adapt his score for the violin (the traditional instrument associated with the devil) and also by his basing the entire harmonic structure around the tritone (the "devil's" interval). In the late Renaissance and early Baroque periods, the tritone was banned from western music for a number of years due to the fact that it is said to destroy harmonic order and tonality. By encompassing many of the devil's characteristics, *Devil's Dance* makes for an incredibly rambunctious, suspenseful and entertaining piece.

University of Louisville School of Music
Sunday, April 5, 2009 7:00 p.m.
Bird Recital Hall

In Recital

# **Jacob M. Siener**, Double Bass

with
Jay Coughlon, Piano
Gabrielle Boguslaw, Violin
Steven Kinnamon, Violin
Elena Dias, Viola
Byron Farrar, Cello

## Program

*Sonata in D, BWV 1028* ..... J. S. Bach (1685-1750)

Andante
Allegro
Adagio
Allegro

*Chanson Triste, Op. 2* ..... Serge Koussevitzky (1874-1951)

*Sonnet Without Words* ..... Jacob M. Siener (b. 1988)

*Concerto in D Major* ..... J. B. Vanhal (1739-1813)

Allegro moderato
Adagio
Finale: Allegro moderato

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# Adam Thomas, *clarinet*

*Student of Dallas Tidwell*

*with*

**The Sound of Four Reeds**
**The Rough Tumblers**

*and*

**David George, piano**

## Senior Recital

Sunday Evening
April 5, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Three Fantasias on Cavatinas by Rossini, Op. 27 — Iwan Müller (1786-1854)
"Una voce poco fa" (from *The Barber of Seville*)

Sonata for Clarinet and Piano in Eb, Op. 120, No. 2 — Johannes Brahms (1833-1897)
I. Allegro amabile
II. Allegro appassionato
III. Andante con moto, Allegro

## INTERMISSION

Quasi — Jonathan M. Rohner (b. 1982)
I. March-like
II. Chant-ish
III. Fugue?

**The Sound of Four Reeds**
Adrienne Roos, Danny Sogar & Adam Thomas, *clarinets*
Megan Ball, *bass clarinet*

Jimbo's Lullaby — Claude Debussy (1862-1918)
from *Children's Corner Suite* — arr. Sharon Davis

"Non piu di Fiori" — Wolfgang Amadeus Mozart (1756-1791)
from *La Clemenze di Tito, K. 621* — trans. Robert Fontaine

Adrienne Roos, *clarinet*

Rough and Tumble — Don Freund (b. 1947)

**The Rough Tumblers**
Adam Thomas, *clarinet* Joel Watson, *trumpet*
Jimmy Weixler, *marimba* Rodney Younger, *drum set*
David George, *piano*
Alison Farley, *conductor*

UNIVERSITY OF
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# The Moving Nows

**University of Louisville Improvisation Ensemble**

with special guests:
*Moving Collective* and *Ron Whitehead*

Monday Evening
April 6, 2009
8:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# *THE MOVING NOWS*

Elizabeth Ames, *flute and piano*
Kevin Ames, *alto saxophone*
Michael Dobiel, *alto saxophone*
Leah Sproul, *voice and piano*
Matthew Walker, *electric guitar*

Special guest collaborators:
Brad Buehring, *percussion*
John Ritz, *electronics*

# PROGRAM

Slowly Growing Deaf (2009) — John Ritz

Free Shapes (2008) — concept by Kevin Ames

Four by Four (2008) — concept by Elizabeth Ames

The Collective Now (2009) — collective concept

**featuring:**
*Moving Collective*
Theresa Bautista
John Cartwright
Josh Ford
Mari-Elise Gates
Kara Price

## BRIEF PAUSE

...and miracles cannot atone. (2008) — concept by Michael Dobiel

When You Open It to Speak (2009) — collective concept (Rogers and Hart)

a leakage between two systems (2008) — concept by Matthew Walker

The Storm Generation Manifesto
Never Give Up — text by Ron Whitehead, musical concept by The Moving Nows

**featuring:**
Ron Whitehead (English)
Lorena Lobita (Spanish)

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# Jennifer Van Wie, *flute*

*Student of Kathleen Karr*

*with*

**Jay Coughlon, *piano***
**Amy Ensel, *flute***
**Mary Goff, *flute***
**Mimi deGuzman, *flute***

## Student Recital

Tuesday Evening
April 7, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Sonate V in E Minor, BWV 1034 — Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Andante
- Allegro

Sonata for Flute and Piano — Otar Taktakishvili (1924-1989)
- Allegro cantabile
- Aria
- Allegro scherzando

Scherzo op. 61, no 1 — Felix Mendelssohn Bartholdy (1809-1847)

Il Carnevale di Venezia — Guilio Briccialdi (1818-1881)

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# University of Louisville

# Jazz Ensemble II

## Jerry Tolson, *Conductor*

Tuesday Evening
April 7, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

| | |
|---|---|
| Groovin' Hard | Don Menza (b. 1936)<br>arr. by Dave Barduhn |
| Blues At Drury | Rick Stitzel |
| Backrow Politics | Goordon Goodwin (c. 1955) |
| Cute | Neal Hefti (1922-2008)<br>arr. by Bob Mintzer |
| My One and Only Love (1953) | Guy Wood (1911-2001)<br>Robert Mellin (1902-1994)<br>arr. by Anderson Pezzoa |
| The Blues Machine | Sammy Nestico (b. 1924) |
| Make Someone Happy (1960) | Jule Styne (1905-1994)<br>Betty Comden (1919-2006)<br>Adolph Green (1915-2002)<br>arr. by Frank Foster |
| Straight, No Chaser | Thelonious Monk (1917-1982)<br>arr. by John LaBarbera |
| Narnian Dance | Kris Berg |

# Jazz Ensemble II Personnel

Jerry Tolson, *Conductor*
Anderson Pessoa, *Graduate Teaching Assistant*

**Saxophones**

| | |
|---|---|
| Graeme Gardiner, Alto | Lexington, KY |
| Dan Gomby, Alto | West Hartford, CT |
| Leah Fowler, Alto | Dover, AR |
| Evan Hudson, Tenor | Frankfort, KY |
| Joseph Hanna | Taylor Mill, KY |
| Shannon Vetter | Maysville, KY |

**Trombones**

| | |
|---|---|
| Allison Cross | Murray, KY |
| Krista Eifler | Newburgh, IN |
| Brandon Johnson | Crestwood, KY |
| Joe Murrell | Radcliff, KY |

**Trumpets**

| | |
|---|---|
| Jonas Butler | Nashville, TN |
| Ryan Carpenter | Louisville, KY |
| Jennifer Grant | Louisville, KY |
| Zach Groves | Benton, KY |

**Rhythm**

| | |
|---|---|
| Barrett Wilson, Piano | Fancy Farm, KY |
| John Arstingstall, Guitar | Covington, KY |
| Josh Kavanaugh, Guitar | Tuscaloosa, AL |
| Amy Hutts, Bass | Terre Haute, IN |
| Matt Human, Bass | Cincinnati, OH |
| Daniel Falter, Drums | Irmo, SC |
| Aaron Latos, Drums | Linn, WV |

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# Electronic Music

## *by*

## UofL Student Composers

Wednesday Evening
April 8, 2009
8:30 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# PROGRAM

Looking for New Ferns (2008) — Matthew Walker (b. 1984)

Matthew Walker, *electronics*
Adam Portelli, *lighting design*

Heart of the Home (2008) — Leah Sproul (b. 1986)

*electroacoustic music*

104.2FM (2008) — Joshua Honken (b. 1988)

Joshua Honken, *electronics*

Extemporization and Exposition (2008) — Michael Dobiel (b. 1985)

Michael Dobiel, *electronics*

Christmas Canon (2008) — James Young (b. 1984)

*electroacoustic music*

Consecution (2009) — Michael Dobiel

Anderson Pessoa, *saxophone*
Michael Dobiel, *electronics*

Red and Grey (2009) — James Young

*electroacoustic music*

Broken Music Box (2009) — Leah Sproul

Leah Sproul, *keyboard and sliders*

*a continuous disappearance* (2009) — Matthew Walker

i. Seventeen miles of horizon in a clear flat field.
ii. Flickers – lightbulbs and white birds.
iii. She could not do anything but sift flower onto the bathroom floor.
iv. What is tonight tomorrow?
v. Green and black caterpillars blanket the sidewalks of town.

Caroline Drury, Elizabeth Tyree & Leah Sproul, *voices*
Amy Ensel, Kaelah Williams & Mary Goff, *flutes*
Jenny Branson, *vibraphone* Brad Buehring, *brake drums*
Mike Lambert, *violin* Byron Farrar, *cello*
Nilson Galvão, *conductor*

# PROGRAM NOTES

### Looking for New Ferns - Matthew Walker

I designed this piece as a loose progression of events to be executed in a semi-improvisatory manner, allowing each presentation to be slightly unique and providing me with the opportunity to explore a role as an active performer rather than merely as a passive operator of the electronic hardware. While the piece explores a wide spectrum of sounds, from noisy static-based sounds to more traditional percussion devices, I attempt to unify all of them through their repetitive, pulse-driven presentations. In turn, I try to establish a smooth continuum between the wide ranges of pulses employed, aiming for a natural bridge between complex, polyrhythmic textures and simple, four-on-the-floor beat patterns.

Adam Portelli presents a live light sculpture, similarly structured to allow the freedom to improvise and react to the live music.

### Heart of the Home - Leah Sproul

*Heart of the Home* is a tape piece created in ProTools using source material I recorded in and around the kitchen. As an amateur chef, I spend a lot of time in here, and saw some great potential for musical noises and sounds. I've manipulated these sounds in ProTools using basic editing and some processed effects. The idea was to go from washy, wobbly, ambient sounds in a percieveably large space to more pointed, raw, percussive, close sounds, whereby bringing the original source material into focus.

### 104.2FM - Joshua Honken

This piece is an improvisatory work performed with Max/MSP 5. It is based on ten second envelopes of frequency modulation (FM) and use of specific general MIDI sounds. The sounds are manipulated with a control fader, allowing for numerous possible blends, stereo panning, and what usually turn out to be quite interesting sounds.

### Extemporization and Exposition - Michael Dobiel

The title suggests the processes by which this piece has been created and realized. The patch for this piece does some things of its own accord once it is started. However, creating a more interesting form requires the player to become involved. The planning of this form, and general content of the initial sections might suggest the exposition part of the title. These then enable a great deal of extemporization in the course of each individual performance.

### Christmas Canon - James Young

Within the piece, four voices, as in a regular canon, follow the same path one after the other. Unlike a traditional canon, however, chance is involved. After each thematic node, a voice comes to a fork and randomly decides which path to take from the top of the 'tree' to the bottom. This process sounds three times for each of the four voices, with increasing noise along the way. Speaker choice is also randomized. Though it is all self-automated, with 100 different hearings there should be 100 different performances.

### Consecution - Michael Dobiel

This piece is written for Anderson. I knew of his versatility as a musician, and wanted to take advantage of it. Thus I left the use of time, phrasing, and articulation open in some places. Furthermore, there are sections of indeterminacy and improvisation in the middle of the piece. Formally, the piece consists of several sections whose continuity is provided by the relationships between electronic and acoustic elements. The relationship and interaction between performers also helps shape the form, especially during the aforementioned inner sections.

### Red and Grey - James Young

I chose only to use and manipulate sounds found in my own bathroom to construct this piece, though it would be initially difficult to find the room's sonic fingerprint on the work. Instead, the sound space was chosen for the idea behind it. The bathroom serves as a conduit between the unconscious and conscious world. It is where we, staring into a bright mirror, gather thoughts for the day ahead that had been dormant as we dreamt. The work shares in this concept, exploring the dull twilight of one space with the incandescent reality of the other. Lines between the two are blurred, as if, at the moment of waking, something escaped from the inmaterial.

### Broken Music Box - Leah Sproul

My first patch design for MaxMSP, *Broken Music Box* makes use of an ostinato pattern, stating it first simply, then transforming it with a combination of automated randomizers and live manipulation. The patch itself consists of the transforming ostinato loop, three "instruments" controlled by sliders, and a keyboard instrument, all of which use general MIDI sounds.

### *A continuous disappearance* - Matthew Walker

i. Seventeen miles of horizon in a clear flat field.
ii. Flickers – lightbulbs and white birds.
iii. She could not do anything but sift flower onto the bathroom floor.
iv. What is tonight tomorrow?
v. Green and black caterpillars blanket the sidewalks of town.

NEW
MUSIC
at the
university
of louisville

## *Upcoming New Music Events at the School of Music*

*(All events are admission free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)*

**Thursday, April 9 - 8:00 p.m.**
University Student Composers Concert

**Wednesday, April 15 - 8:00 p.m.**
University New Music Ensemble and University Symphonic Band

*To receive occasional e-mail notices of new music events at UofL, please send an e-mail to* **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, April 9, 2009
3:00 p.m.
Malcolm Bird Recital Hall

CONVOCATION



I Should Care

Sammy Cahn (1913-1993)
Axel Stordahl (1913-1963)
Paul Weston (1912-1996)

Jonathan Hogan, *saxophone*
student of Mike Tracy
Noah Barker, *piano* Saulo DeAlmeida, *bass*
Zack Kennedy, *drumset*

Alice in Wonderland

Sammy Fain
Bob Hilliard

Noah Barker, *piano*
student of James Connerly
Saulo DeAlmeida, *bass* Zack Kennedy, *drumset*

Green Chimneys

Thelonious Monk
(1917-1982)

Zack Kennedy, *drumset*
student of Jason Tiemann
Jonathan Hogan, *saxophone* Noah Barker, *piano*
Saulo DeAlmeida, *bass*

Rhapsody

Willson Osborne
(1906-1979)

Samantha Holman, *clarinet*
student of Dallas Tidwell

Allegretto Op. 60, No. 2

Fisher Tull
(1792-1853)

China Huddleston, *classical guitar*
student of Stephen Mattingly

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Fantasiestücke, Opus 73 — Robert Schumann (1810-1856)
Zart und mit Ausdruck

Phoebe Bell, *bassoon*
student of Matthew Karr
Liz Ames, *piano*

Euphonium Concerto — Joseph Horovitz (b. 1926)
I. Moderato

Daniel Peterson, *euphonium*
student of John Jones
Jay Coughlon, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, April 9, 2009
3:00 p.m.
Margaret Comstock Concert Hall

**CONVOCATION**

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Quintette pour instruments à vent — Paul Taffanel (1844-1908)
Allegro con moto
Lauren Cannady, *flute* Jasmine Salm, *oboe*
Danny Sagar, *clarinet* Tara Thacker, *bassoon*
Ben Taylor, *horn*
coached by Bruce Heim

Eight Pieces for Four Timpani — Elliot Carter (b. 1908)
VIII. March
Aaron Klausing, *percussion*
student of Brian Kushmaul

Variations on a song — J. B. Arban (1825-1889)
Vois-tu La Neige Qui Brille (The Beautiful Snow)
Amber Allen, *trumpet*
student of Michael Tunnell
Jessica Dorman, *piano*

Andante et Allegro — Joseph Guy-Ropartz (1864-1955)
Chris Ginder, *trumpet*
student of Michael Tunnell
Jessica Dorman, *piano*

Fantaisie En Mi Bemol — J. Ed. Barat (1882-1963)
Kristoffer Lewis, *trumpet*
student of Michael Tunnell
Liz Ames, *piano*

Trumpet Concerto in Eb — Joseph Hayden (1732-1809)
I. Allegro
Robbie Elliot, *trumpet*
student of Michael Tunnell
Jessica Dorman, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# University Horn Ensemble

## Kate Reyman, *director*

Thursday Evening
April 9, 2009
6:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Solos TBA

Three Pieces for Four Horns
I. Celebration — Paul Basler (b. 1963)

Ben Taylor, Ian Wolfe, Josh Walters,
Elizabeth Metzger, Cami Haddix

Ave Maria — Franz Biebl (1906-2001)
arr. Kate O'Brien Vance

Prelude and Fugue — J.S. Bach (1685-1750)
trans. by L.E. Shaw

Festive and Memorial Music
I. Feierlich bewegt — Johannes Brahms (1833-1897)
trans. by Verne Reynolds

**U of L Horn Ensemble**
Directed by Kate Reyman

Students of Bruce Heim:
Kate Chawansky, Alie Farley, Cami Haddix,
Elizabeth Metzger, Celeste Ruther, Ben Taylor,
Josh Walters, Justin Warner, Ian Wolfe

UNIVERSITY OF
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*presents*

# University Student Composers

Thursday Evening
April 9, 2009
8:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Lament? (2007) — Michael Dobiel (b. 1985)

Ana Sarbu & Aaron Neumann, *violins*
Michael Hill, *viola* Nilson Santos, *cello*

Seven in Three (2009) — Chris Kincaid (b. 1981)

Serenade for Bass Flute and Two Guitars

Mary Le Goff, *bass flute*
Armistead Grandstaff & Parker Scinta, *guitars*

String Quartet (2008) — Elizabeth Tyree (b. 1983)

Ana Sarbu & Aaron Neumann, *violins*
Michael Hill, *viola* Nilson Santos, *cello*

A Legitimate Piece (2009) — Jake Stith (b. 1987)

Jon Hogan, *flute* Chris Phillips, *clarinet*
Remus Webb, *trumpet* Zak Driscoll, *alto sax*
Jake Goran, *tenor sax* Graeme Gardiner, *bari sax*
Erica Jones, *bassoon* John Arstingstall, *guitar*
Regan Heckscher, *vibraphone* Saulo DeAlmedia, *bass*
Meg Samples, *drums*

Three Love Songs (2008) — Leah Sproul (b. 1986)

1. *Enough*
2. *Love Me*
3. *I Would Live In Your Love*

Erin Keesy, *soprano*
Ana Sarbu & Aaron Neumann, *violins*
Michael Hill, *viola* Nilson Santos, *cello*

# PROGRAM NOTES & BIOGRAPHIES
*(written by the composers)*

## Lament? - Michael Dobiel

*Lament?* is a composition which was inspired by the myriad of emotions I experienced at my grandfather's funeral in the summer of 2007. While I was saddened, I was also amazed by a few stories that were told about him, and learned a lot about my family that day. The title's question mark is reflective of confusion and uncertainty brought about by the experience. At several points in the piece I have referred to Schubert's *Ave Maria*. I have twice played this melody at a family member's funeral service.

Michael Dobiel (b.1985) was born in Weymouth, MA. His early musical exposure began with the saxophone, which he started playing when he was ten. His academic training includes a B.A. in saxophone performance and composition from Westfield State College in Westfield, MA. There he performed contemporary music in solo recitals, the Wind Symphony under the baton of Karen Lavoie, and the Saxophone Quartet directed by Theodore Levine. He also performed new music by composers such as J Witbeck, Diana K. Farrell, and Nicole Chevalier. His saxophone teacher at Westfield was Theodore Levine, and his composition professors included Andrew Bonacci, James Argiro, and Daniel J. Kennedy. Currently he is working on a M.M. in Composition at the University of Louisville. There his teachers have included Mark Satterwhite for compositon, John Ritz and Krzysztof Wolek for electronic music, and John LaBarbara for film scoring. Michael currently performs in the UofL New Music Ensemble directed by Frederick Speck, and a Student improv group. He previously played in Jazz Ensemble I led by John LaBarbera.

## Seven in Three - Chris Kincaid

This serenade is dedicated to my fiancee Leslie. Traditionally, a serenade is performed by a guitar and voice, however in this piece the bass flute is representative of the vocal line. Initially, the flute sings a loving song, is interrupted by a more playful section, and finally returns to this first theme of a lover's longing.

## String Quartet - Elizabeth Tyree

*String Quartet* is a one movement work that reflects on how the rhythm of life can be easily interrupted. The cello rhythm portrays human preconceptions of how life should be; the other string instruments are constant reminders that these preconceptions are not realistic.

Elizabeth Tyree is a first year graduate student and presently studies with Dr. Rouse.

## A Legitimate Piece - Jake Stith

I'm a jazz player and this piece embodies a lot of the elements I like about jazz. The phrasing, rhythmic feel, melodic material, and harmonic movement were inspired by music I have heard on jazz recordings, although it is not a jazz piece itself. Gunther Schuller calls music like this "3rd stream," meaning it does not completely fit within just the classical or jazz genres but a hybrid of the two. I consider it a jazz influenced classical piece. I called this composition *A Legitimate Piece* because I hear classical music students and teachers being referred to as the "legitimate" musicians sometimes. I'm not a classical musician, and most of the people performing my piece are not either, so I thought that would be a funny title. Schuller says that the discussion of what to call music like this doesn't really matter and that the only label music needs is either good or bad. I hope some of you like something about this piece.

## Three Love Songs - Leah Sproul

These are three fairly short and simple love songs, written as a commission from UofL's graduate string quartet and presented as a wedding gift to my fiance.

Sara Teasdale's poetry is to me sincere, lyrical, and thoughtful in all its brevity. My musical settings attempt to capture this sense of sincerity while incorporating that familiar hyperbolic notion of love required to sing about it.

**Enough**

It is enough for me by day
To walk the same bright earth with him;
Enough that over us by night
The same great roof of stars is dim.

I do not hope to bind the wind
Or set a fetter on the sea --
It is enough to feel his love
Blow by like music over me.

**Love Me**

Brown-thrush singing all day long
In the leaves above me,
Take my love this April song,
"Love me, love me, love me!"

When he harkens what you say,
Bid him, lest he miss me,
Leave his work or leave his play,
And kiss me, kiss me, kiss me!

**I Would Live in Your Love**

I would live in your love as the sea-grasses live in the sea,
Borne up by each wave as it passes, drawn down by each wave that recedes;
I would empty my soul of the dreams that have gathered in me,
I would beat with your heart as it beats, I would follow your soul
as it leads.

*- Sara Teasdale*




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UNIVERSITY OF
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*presents*

# Matt Byrum, *euphonium*

*Student of John Jones*

*with*

## Jay Coughlon, *piano*

## Student Recital

Friday Evening
April 10, 2009
7:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Cello Suite No. 2 in D minor, BWV 1008
Prelude — Johann Sebastian Bach (1685-1750)

Fantasia — Gordon Jacob (1895-1984)

## INTERMISSION

Symphonic Variants — James Curnow (b.1943)

UNIVERSITY OF
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*presents*

# Dylan Lloyd
# &
# Jessica Lynn,
# *clarinets*

***Students of Dallas Tidwell***

*with*

**David George,** ***piano***
**Amber Richeson,** ***clarinet***
**Carolyn Fassio,** ***bass clarinet***
**Rodney Younger,** ***percussion***

## Student Recital

Friday Evening
April 10, 2009
8:30 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Duet No. 1
Allegro

W. A. Mozart
(1756-1791)

Rhapsody for Bb Clarinet Alone

Willson Osbourne
(1906-1979)

Time Pieces for Clarinet and Piano
I. Allegro risoluto
II. Andante espressivo
III. Allegro moderato
IV. Introduction: Andante molto

Robert Muczynski
(b. 1929)

## BRIEF PAUSE

Hommage à J. S. Bach

Bela Kovacs
(b. 1937)

Sonatina for Clarinet and Piano

Bohuslav Martinů
(1890-1959)

Lusitânia Ad Libitum

Folk Tune
trans. by Steven Kinnamon
arr. by Jessica Lynn

Amber Richeson, *clarinet*
Carolyn Fassio, *bass clarinet*
Rodney Younger, *percussion*

UNIVERSITY OF
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*presents*

# Parker Scinta
# &
# Katelyn Thompson,
## *classical guitars*
### *Students of Stephen Mattingly*

## Student Recital

Friday Evening
April 10, 2009
8:30 p.m.
Malcolm Bird Recital Hall

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*Thank you.*

# PROGRAM

| | |
|---|---|
| Etude Op. 60, No. 3<br>Etude Op. 60, No. 7 | Matteo Carcassi<br>(1792-1853) |
| *From* Suite Venezolana<br>Registro | Antonio Lauro<br>(1917-1986) |
| *From* Cello Suite, No. 1, BWV 1007<br>Prelude<br>Allemande | J.S. Bach<br>(1685-1750) |
| El Polifemo de Oro (1956)<br>Ben adagio | Reginald Smith-Brindle<br>(1917-2003) |
| Fingals Cave | Johann Kaspar Mertz<br>(1806-1856) |

**Katelyn Thompson,** ***classical guitar***

| | |
|---|---|
| Romance de los Pinos | Frederico Moreno-Torroba (1891-1982) |
| Sonata in A major, K. 322 | Domenico Scarlatti (1685-1757) |
| Tarantella | Johann Kaspar Mertz (1806-1856) |
| Fantasia | Alonso Mudarra (1510-1580) |
| El Noi de La Mare | Miguel Llobet (1878-1938) |
| Julia Florida | Augustin Barrios Mangore (1885-1944) |
| *From* El Decameron Noir<br>La Harpe de Guerro | Leo Brouwer (b.1939) |
| Tango en Skai | Roland Dyens (b.1955) |

**Parker Scinta**, ***classical guitar***

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*presents*

# Demilou deGuzman, *flute*
*Student of Kathleen Karr*

&

# Felice Howard, *double bass*
*Student of Sidney King*

*with*

## Caroline Knight, *piano*

## Student Recital

Saturday Afternoon
April 11, 2009
4:30 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Fantasie, Op. 79
Andantino
Allegro

Gabriel Fauré
(1825-1924)

Concertino for Double Bass Op. 45, No. 11
Ballad: Moderato
Arioso: Lento
Finale: Allegro vivace

Lars-Eric Larsson
(1908-1986)

Fantasia No. 8 in E Minor
Largo
Spirituoso
Allegro

Georg Philipp Telemann
(1681-1767)

Sonata in G minor
Adagio
Vivace
Lento
Allegro

Georg Philipp Telemann
(1681-1767)

Duo for Flute and Piano
Flowing
Poetic, somewhat mournful
Lively, with bounce

Aaron Copland
(1900-1990)

Largo et Scherzando

Victor Serventi
(1907-2000)

A Hot Time on Locust Street

Douglas Elmore
(b. 1964)

UNIVERSITY OF
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*presents*

# Katie Schladand, *cello*
*Student of Paul York*

*with*

## Jessica Dorman, *piano*

## Student Recital

Saturday Afternoon
April 11, 2009
3:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Suite No. 2 for Unaccompanied Violoncello in D minor, BMV 1008 — J.S. Bach (1685-1750)

- Prélude
- Allemande
- Sarabande
- Gigue

Gaea's Lament — J. Mark Scearce (b. 1960)

## INTERMISSION

Concerto No. 1 in A minor, Opus 33 — Camille Saint-Saëns (1835-1921)

I. Allegro non troppo
II. Allegretto con moto
III. Allegro non troppo

UNIVERSITY OF
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*presents*

# Ahlam Yusuf Ali, *piano*

*Student of Vernon Cherrix*

## Senior Recital

Saturday Afternoon
April 11, 2009
4:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Prelude and Fugue in G Major, BWV 884 (WTC 2) — J. S. Bach (1685-1750)

Sonata in F sharp Major, Op. 78 — Ludwig van Beethoven (1770-1827)
*Adagio cantabile - Allegro ma non troppo*
*Allegro Vivace*

*From the* Morceaux de Fantaisie, Op. 3 — Sergei Rachmaninoff (1873-1943)
2. Prelude
4. Polichinelle
1. Elegie

## INTERMISSION

Fantasy in F Minor, Op. 49 — Frédéric Chopin (1810-1849)

Passacaglia — Aaron Copland (1900-1990)

# PROGRAM NOTES

## Prelude and Fugue in G Major, BWV 884 (WTC II) — J. S. Bach

The *Prelude and Fugue in G major* comes from the second volume of the Well-Tempered Clavier, which was compiled between 1739 and 1742 in Leipzig, almost twenty years after Bach had published the first volume. One of the differences between the two volumes is that the second volume has pieces of a larger format than the first volume. Furthermore, the second volume bears more evidence of the composing process. The cheerful, effervescent prelude consists of two repeated parts. The first section begins with violin-like sixteenth note figurations, while the second half opens with a short pedal point, as well as an exchange between the upper and lower parts. The brilliant fugue is constructed in a concise manner with only six subject entries. In the energetic opening, the subject consists of fast sixteenths that descend in sequence until the appearance of the answer. The fugue contains episodes that borrow some melodic elements from the subject and the countersubject; the fugue ends strongly with a descending scale in thirty-second notes. In Herman Keller's *The Well Tempered Clavier,* the prelude is compared to a woodcock hopping lightly and cheerfully, while the fugue's motion is compared to that of the waddling step of a duck.

## Sonata in F sharp Major, Op. 78 — L. van Beethoven

This sonata carved a special place in Beethoven's heart, in which he preferred it to the "Moonlight" Sonata. The sonata, composed in 1809, is dedicated to the Countess Therese von Brunswick, representing the deep love that Beethoven felt for her.

Two movements were sufficient for the composer, and the simple, yet profound material is compressed in a remarkable way. The first movement is cast in sonata-allegro form and begins with a four-bar *Adagio* that represents one of Beethoven's greatest slow melodies. The music remains suspended in the air and quietly merges to the moderately paced *Allegro.* The first subject contains a placid melody over an alberti bass pattern, which moves into an orchestral texture with the sixteenth notes decorating the chordal melody in the left hand. The transitional passage leads us to the development section in F sharp minor, which elaborates the material from the first subject. The recapitulation of the movement contains an expansion of the violin-like figurations in sixteenth notes. The second movement, *Allegro Vivace,* is a charming, capricious movement that demonstrates Beethoven's sense of humor. The movement opens with slurred chords in which he avoids stating the tonic chord until the appearance of the rapid sixteenth notes that move in an upward motion.

*From the* **Morceaux de Fantaisie, Op. 3** **S. Rachmaninoff**

**2. Prelude in C sharp minor**
**4. Polichinelle in F sharp minor**
**1. Elegie in E flat minor**

The *Morceaux de Fantaisie* or ("Fantasy Pieces") is a collection of five pieces that Rachmaninoff composed in 1892 and is considered his first published solo piano work. Dedicated to Count Arensky, one of Rachmaninoff's conservatory professors, the collection was able to strike a more distictive tone, even more so than his earlier pieces.

The *Prelude in C sharp Minor* stands out, not only for its international fame, but also for its dark, melancholic disposition. The piece opens with three heavy, descending notes that introduce the grim key of C sharp Minor. This leads into an agitated middle section of interlocking triplets which bursts into a grandiose climax with full, resonant chords that are spread over four octaves. *Polichinelle,* the fourth piece in the set, explores Punch who is a character from a famous European puppet show. Punch was known for being an ugly puppet with a hump back and a hook nose who boasted a great deal and beat his wife. When the music begins, one can imagine him jumping on stage. His loud boasting and terrible rage is depicted in the music with fast broken-chord passages and quick, repeated chords. The *Elegie* is the other dark piece in the collection and it begins in the lower range of the keyboard, revealing the resonant and expressive qualities of the piano. Cast in ABA form, the melody begins and returns in an embellished version, and it is characterized by syncopations that suggest utter sorrow and imbalance. After the B section, a recitative-like passage transitions back to the main theme of the piece before swiftly crashing to the bottom of the piano. The *Fantasy Pieces* definitely cover a wide array of emotions that range from deep tragedy (the *Prelude*) to whimsical (*Polichinelle*) to sensitivity (*Elegie*).

**Fantasie in F Minor, Op. 49** **F. Chopin**

Considered one of the most expressive musical compositions, the *Fantasie in F Minor* was composed in 1841while Chopin was staying in the estate in Nohant belonging to his lover George Sand. In its grandeur and technical and musical mastery, the *Fantasy* is comparable to the ballades, as it represents a revelation of personal moods and sentiments.

The piece opens with a march-like theme of serene intensity, which never appears again in the piece. This leads into a free passage of ascending triplets that accelerate, leading to a swift descent into the lower register which quickly turns to an agitated theme that transitions to a very beautiful

passage which represents a sweet love chant. These various themes occur three times in various keys within the piece, and after dropping three descending, pianissimo octaves, the music turns into a heavenly chorale in B Major. With its simple, beautiful melody, this section represents the calm after the storm. Yet, Chopin surprises us with thunderous chords that spin into a wild, improvisatory section, after which former themes are stated. Next comes a sweet recitative that dies away and gives A flat arpeggios a chance to swell up and die away, leading to two booming chords. As Frederick Niecks says in his book *Chopin as a Man and Musician*: "Chopin's genius had now reached the most perfect stage of its development and is radiating with all the intensity of which its nature was capable."

**Passacaglia** **A. Copland**

The term *passacaglia* derives from the Spanish word "pasar" (to walk) and "calle" (the street) and refers to the baroque convention of an ostinato bass line that continuously repeats throughout a piece. In modern music, the *passacaglia* represents a piece that does not necessarily follow the strict baroque form, yet still retains the fixed bass pattern (ground bass) or chord progression. An important modern example of this form is the *Passacaglia for Piano* by Copland.

It was composed in Paris in 1922, at a time when Copland was studying with the revered composition teacher, Nadia Boulanger, who instructed all of her advanced students to practice their contrapuntal writing by composing Passacaglias and motets. This composition begins with an eight-bar passacaglia theme, followed by eight variations, the last of which reaches an explosive, almost Lisztian climax. The variations encompass a variety of intricate compositional techniques such as canon, retrograde motion, and basso ostinato, as well as an ocean of emotions that range from passive and dainty to fiery and passionate. It is one of the earliest works to demonstrate Copland's mature style.

UNIVERSITY OF
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*presents*

# University Concert Band
# &
# Community Band

**Greg Byrne,** ***director***

Monday Evening
April 13, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# UNIVERSITY COMMUNITY BAND

Greg Byrne, *director*

### FLUTES
Mary Adams
Jennifer Davenport
Brooke Fukuoka
Brittany Glass
Betty Muse
Susan VonHoven

### CLARINETS
Heather Bump
Michael Burkhead
Brenda Chaplin
John Heitmeyer
Debbie Holladay
David McArthur
Malinda Rawls

### BASS CLARINET
Louise McKinstry

### ALTO SAXOPHONES
Bud Blevens
Sammy Neurath

### TENOR SAXOPHONE
Larry Lose

### BARITONE SAXOPHONE
Jonathan Eldridge

### HORNS
Emily Brand
David Sampson

### TRUMPETS
Jim Bower
Joseph M. Morelli

### TROMBONES
Wes Brown
Larry Davis
Hiroshi Fukuoka
Ben Gratzner

### BARITONE
Elizabeth Matera

### TUBAS
Rob Edmiston
Charlie Lorenz

### PERCUSSION
Gaylord Long
Jim McDaniel

# PROGRAM

## Community Band

His Honor — Henry Fillmore (1881-1956)

Theme from Schindler's List — John Williams (b. 1948)

Malinda Rawls, *soloist*

Songs of Old Kentucky — Brant Karrick (b. 1960)
I. John Riley
II. Barn Dance

Variants On An Irish Tune — Timothy Johnson (b. 1962)

## Concert Band

Rhapsody in Blue — George Gershwin (1898-1937)

Dr. Krista Wallace-Boaz, *soloist*
Aaron Boaz, *guest conductor*

Love Notes — Greg Byrne (b. 1964)
II. My Karleigh

Rhapsody — Jim Curnow (b. 1943)

Remus Webb, *soloist*

# University Concert Band

Greg Byrne, *director*

### Flutes
Chelsea Alder
Megan Dutcher
Arielle Dyda
Rachel Ellis
Brittany Glass
Jena Hemmelgarn
Kirstin Henry
Megan Mahar

### Clarinets
Jennifer Brown
Michael Burkhead
Erica Duncan
Shane Evans
Danielle Wilson

### Bass Clarinet
Katie Duvall

### Alto Saxophones
Matthew Dutcher
Brandon Russell

### Tenor Saxophones
Shannon Vetter

### Baritone Saxophones
Zach Driscol

### Horns
Jennifer Spainhour
Brittany Trites
Kinsey Whearty

### Trumpets
Michael Colliver
Trevor DeJarnett
Chris Ginder
Ben Jordan
Alex Moore
Dathan Utz

### Trombones
Crystal Adams
Elise Brittain
Jenny Campbell

### Baritones
Gabby Bailey
Sabrina Hensley

### Tubas
Will Blevins
Whittney Tillman
Emily Walker

### Banjo
Brandom Thomasfor

### Percussion
Tyler Blair
Tricia Hart Eichholtz
Philip Rixman
Tia Thistlewood
Bridgett Turner

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UNIVERSITY OF
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*presents*

# Michelle Linder Gilfert,
## *clarinet*
### *Student of Dallas Tidwell*

*with*

**Liz Ames,** ***piano***
**Chris Phillips,** ***clarinet***
**Amber Richeson,** ***clarinet***
**Carolyn Fassio,** ***bass clarinet***

## Student Recital

Monday Evening
April 13, 2009
7:00 p.m.
Malcolm Bird Recital Hall

# PROGRAM

*Peregi Verbunk* Op. 40 (1951) — Leó Weiner (1885-1960)

*Rhapsody* (1958) — Willson Osborne (1906-1979)

*3 Tangos* — Astor Piazzolla & Anibal Troilo (1921-1992), (1914-1975) arr. Homeron Exposito

Contrabajeando
La misma pena
Adios nonino

Chris Phillips, *clarinet*
Amber Richeson, *clarinet*
Carolyn Fassio, *bass clarinet*

*Sonata for Clarinet and Piano* (1894) — Johannes Brahms (1833-1897)

F minor Op. 120, No. 1

UNIVERSITY OF
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*presents*

# Chris Korenkiewicz,
## *double bass*
*Student of Sidney King*

*with*

**Jay Coughlon, *piano***
**Katie Schladand, *cello***

## Senior Recital

Monday Evening
April 13, 2009
8:30 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Concerto No. 2 in A minor — Giovanni Bottesini (1821-1889)
- Moderato
- Andante
- Finale: Allegro

Sechs Bagatellen — Harald Genzmer (1909-2007)
- Falkenlied
- Der Ackermann
- Capriccio ("Fuchs, du hast...")
- Irishes Lied
- Perpetuum mobile
- Finale: Presto, leggiero

## INTERMISSION

Sonata in G minor — Johann Adam Birkenstock (1687-1733)
- Adagio
- Allegro
- Largo cantabile
- Allegro con spirito

Sonata "1963" — Frank Proto (b. 1941)
- Slow and Peaceful
- Moderate Swing
- Molto adagio
- Allegro energico

# PROGRAM NOTES

## Concerto no. 2 in A minor

**Giovanni Bottesini**
**(1821-1889)**

Giovanni Bottesini was an Italian double bassist, conductor, and composer. Early in his life his father taught him the fundamentals of music. At age 11 he was playing timpani in Crema with the Teatro Sociale, singing in many choirs, and taking lessons on the violin from Carlo Cogliati. His father attempted to get him a place in the Milan Conservatory, but due to money issues the young Bottesini had to win one of the two remaining scholarships for the school, and was forced to choose between bassoon and double bass. A few weeks later he had prepared an audition worthy of the scholarship on the double bass. Upon completion of his education, he became well known for his virtuousic playing, often performing his own works. His compositions for the double bass are still some of the most virtuosic music for the instrument, showing off the entire range of the instrument. Many of his pieces are rarely played because of the technical difficulties encountered.

The *Concerto No. 2 in A minor* has a standard form to it, three movements alternating fast, slow, fast. The movements all have very definable characteristics. The first movement, *Moderato*, is the huge opening of the concerto having large shifts while still maintaining a lyric intensity. The second movement, *Andante*, shows the beautiful subtleties of the double bass as the *bel canto* melody soars above the texture of the accompaniment. The *Finale* shows the sheer playful nature of the instrument through quick running passages and more predictable sequences.

## Sechs Bagatellen

**Harald Genzmer**
**(1909-2007)**

Harald Genzmer was a German composer who studied theory with Hermann Stephani in Marburg and got his composition lessons from Paul Hindemith at the Berlin Hochschule für Musik. His main concern with his compositions was keeping the idea of the human being at the center of his music, rather than following the path of his predecessors and making things lean towards a more abstract realm. He also had an interest in amateur music-making, mostly dealing with younger children, putting out over 300 works in this area.

*Sechs Bagatellen für Violoncello und Kontrabass* is a collection of six folk songs. They all seem to be easy at first glance, but have deceptive rhythmic nuances and a tricky melodic structure to them. However, this does not take anything away from the catchy folk tunes heard throughout the movements. The interplay between the cello and the bass is fantastic, making this piece a very entertaining duo both to play and to listen to. The six movements are titled: *Falcon song, The Ploughman, Capriccio, Irish song, Perpetual motion,* and *Finale.*

## Sonata in G minor

**Johann Adam Birkenstock**
**(1687-1733)**

J.A. Birkenstock was a German violinist and composer. He was regarded as one of Germany's leading violinists in his time, as well as being a respected composer of instrumental music. In 1700 his family moved to Kassel where he was under the tutelage of the Italian Kapellmeister Ruggiero Fedeli for five years. He was then sent to Berlin to study with Volumier. After a year in Berlin he spent a year in Bayreuth as the pupil of Fiorelli. Following this he went to Paris to finish his studies with Francois Duval. He then returned to Kassel to become a member of the Kapelle in 1708 where he remained until 1722. At this time he left on a concert tour of Holland where the King of Portugal offered him a post in the service of the nobles of his court. Birkenstock turned this invitation down to return to Kassel. In 1725 he became the Konzertmeister of the local chapel, and 1730 moved to Eisenach where he became the Kapellmeister of the court.

The *Sonata in G minor* was originally written for the violin and has been transposed recently for the double bass. None of the four movements follow the traditional sonata form. Instead, they more resemble adaptations of dance forms of the time. It does follow the alternating slow, fast, slow, fast pattern seen in various sonatas of the time. All of the movements have a lot of sequencing dispersed throughout; however it is not the main focus of any of them. An interesting characteristic of the third movement is the slow tempo marking of *Largo cantabile*, however having a time signature of 3/8. This suggests that the movement should move in more of a one feel, assisting with the dance like style seen throughout the piece.

## Sonata "1963"

**Frank Proto**
**(b. 1941)**

Frank Proto was born in Brooklyn, New York. He began study of the piano at age 7 and the double bass at age 16. He attended the Manhattan School of Music for his bachelors and masters degrees in music. He was a student of David Walter at the time, and was the first double bassist to perform a recital at the school. Unable to find a final piece for his recital that fit his tastes, Proto decided to compose a piece in an American style, which he called *Sonata "1963"*.

The piece incorporates a lot of jazz ideas along with classical ones. The movements differ greatly from one to the next. The first movement involves a lot of lyricism, long held notes over the pianos constant eighth note pulse. This contrasts with the upbeat "swing feel" of the second movement which is entirely pizzicato. The dark timbre of the third movement has a reflective quality and segues into the energetic fourth movement. This quickly paced movement involves the most technical challenges of the sonata, with fast sixteenth note passages and difficult rhythmic figures.

UNIVERSITY OF
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*presents*

# University Trombone Ensemble & University Historic Brass Ensemble

## Brett Shuster, *director*

Monday Evening
April 13, 2009
5:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Ricercar del Primo Tunono — Giovanni Pierluigi da Palestrina (1526-1594), arr. Russell Anixter

Dances — Claude Gervaise (1540-1560)
- Basse Danse La Volunte'
- Pavane D'Angleterre

**Historic Brass Ensemble**
Ian Gregory, *alto sackbutt*
Josesph Murrell & Brett Shuster, *tenor sackbutt*
Daniel Thomas, *bass sackbutt*

Three Equali — Ludwig Van Beethoven (1770-1827)
- Andante
- Andante
- Andante Sostenuto

Scherzi — Rayner Brown (b. 1912)

Ma Mere — Maurice Ravel (1875-1937)

Cantigas Brasileiras — Gilberto Gagliardi

It's All Right With Me — Cole Porter (1891-1964)

Noah Barker, *piano*
Jake Reber, *bass*
John Klemeier, *drums*

**University of Louisville Trombone Ensemble**
Daniel Thomas, Ian Gregory, Brandon Etienne, Joseph Murrell,
Cory Zilisch, Krista Eifler, Brent Crimm

UNIVERSITY OF
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*presents*

# Kate Reyman, *horn*

*Student of Bruce Heim*

*with*

Krista Wallace-Boaz, *piano*
Anne Rudolph, *violin* Alisson Reber, *viola*
Felicia Hogan, *viola* Erin Cassel, *cello*
Amy Ensel, *flute* Zack Schell, *trumpet*
Kurt Bonnett, *trumpet* Brent Crimm, *trombone*
Adam Edwards, *tuba*

## Graduate Student Recital

Tuesday Evening
April 14, 2009
8:30 p.m.
Malcolm Bird Recital Hall

# PROGRAM

Horn Quintet in Eb Major, K. 407 — Wolfgang Amadeus Mozart (1756-1791)
I. Allegro

Horn Trio in Eb Major, Op. 40 — Johannes Brahms (1833-1897)
III. Adagio mesto

Ballade, Pastorale, and Dance — Eric Ewazen (b. 1954)
II. Pastorale

## INTERMISSION

Brass Quintet — Jan Koetsier (1911-2006)
I. Andante con moto-Allegro con brio
II. Andantino - Allegro molto
III. Molto Vivace

UNIVERSITY OF
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*presents*

# Woodwind Ensembles

**Dallas Tidwell, *director***

&

# Saxophone Orchestra

**John S. Moore, *director***

Tuesday Evening
April 14, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Three Trios, No. 3, Op. 7 — Jacques Bouffil (1783-1868)
- Moderato
- Minuet and Trio
- Moderato

Michael Burkhead, Jennifer Spainhour & Kathryn Randall, *clarinets*
***Coached by Marilyn Nije***

Quintette pour Instruments à Vent — Claude Paul Taffanel (1844-1908)
- Allegro con moto

Lauren Cannady, *flute* Jasmine Salm, *oboe*
Danny Sogar, *clarinet* Ben Taylor, *horn* Tara Thacker, *bassoon*
***Coached by Bruce Heim***

Divertimento No. 1 in Bb — Franz Joseph Haydn (1732-1809)
- Allegro con spirito
- Andante
- Minuetto and Trio

arr. Philadelphia Woodwind Quintet

Megan Dutcher, *flute* Lexie Langella, *oboe*
Michael Burkhead, *clarinet* Phoebe Bell, *bassoon*
***Coached by Marilyn Nije***

| | |
|---|---|
| Declamation: (1984)<br>A Rhetorical Fanfare for Saxophones | Ronald L. Caravan<br>(b.1946) |
| The Last Spring | Edvard Grieg<br>(1843-1907)<br>arr. J. Worley |
| Borascura (2007) | Kevin O. Ames<br>(b. 1971) |
| Preludio and Fugue | Heitor Villa-Lobos<br>(1887-1959)<br>arr. John S. Moore |

## University Saxophone Orchestra

John S. Moore, *director*

Soprano
Kevin Ames

Alto
Ryan Olexia
Leah Fowler
Matt Anderson

Tenor
Shannon Vetter
Josh Warren

Baritone
Austin Jenkins
Kimberly Kennedy

Bass
Trent Barrick

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# University of Louisville
# New Music Ensemble
**Frederick Speck, *director***

&

# Symphonic Band
**Charles F. Campbell, Jr., *director***

Wednesday Evening
April 15, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Petroushskates (1980) — Joan Tower (b. 1938)

Mimi DeGuzman, *flute* Chris Phillips, *clarinet*
Leslie Heinzen, *violin* Molly Goforth, *violoncello*
Jay Coughlon, *piano*
Alison Farley, *conductor*

Die Aussicht: à la mémoire de Mamie Gilberte (1999) — Kaija Saariaho (b. 1952)

Kelly Ballou, *soprano*
Amy Ensel, *flute* Molly Goforth, *violoncello*
Elizabeth Tyree, *piano*

Miongháire — J. Daniel Jenkins (b. 1973)

Swing Low, Sweet Chariot — Steve Rouse (b. 1953)

July (1995) — Michael Torke (b. 1961)

Kevin Ames, *soprano saxophone* Michael Dobiel, *alto saxophone*
Paul Shepherd, *tenor saxophone* Ryan Olexa, *baritone saxophone*

Psalm for Band — Vincent Persichetti (1915-1987)

Dr. Acton Ostling, Jr., *guest conductor*
Emeritus Professor of Music, University of Louisville

Suite from Duetti per Due Violini (1979-83) — Luciano Berio (1925-2003)

Yossi
Camilla
Jeanne
Tatjana
Valerio
Alfred

Aaron Neumann & Kaitlin Doyle, *violins*

Pavanne — Morton Gould (1913-1996)

Chris Schmidt, *conductor**

Ride — Samuel R. Hazo (b. 1966)

Imágenes al atardecer (Dichos de luz y amor III) (1983) — Marc Satterwhite (b. 1954)

Amy Ensel, *alto flute* Nicole Boguslaw, *violoncello*
Megan Samples, *marimba* Alie Farley, *rainstick*

Zoom Tube (1999) — Ian Clarke (b. 1964)

Amy Ensel, *flute*

* *In partial fulfillment of the requirements of the Master of Music degree.*

# PROGRAM NOTES

## Mionghàire

**J. Daniel Jenkins**

*Mionghàire* was commissioned by Charles F. Campbell, Jr., and premiered by the North Hardin High School Wind Symphony at Carnegie Hall on March 21, 2006. The composition was inspired by Campbell's mother, Kathryn Elizabeth Donohoo Campbell, and reflects, in various ways, her Irish heritage. The composition incorporates the tune "When Irish Eyes Are Smiling" which was one of Mrs. Campbell's favorites.

*Mionghàire* begins with a rollicking introduction that gives way to an extended passage that juxtaposes 6/8 and ¾ meter and features flute and oboe soloists. The second section exposes bodhran-like rhythms and a tricky passage for the tuba soloist. The third section harmonizes the tune "When Irish Eyes Are Smiling" including a waltz-like version that represents Mrs. Campbell's daughter, who was a dancer. The final section serves as a coda, combining ideas from the three previous sections.

*Mionghàire*, the Irish word for smile, translates literally as "little laugh". It is a reference both to the tune, "When Irish Eyes Are Smiling" as well as to Mrs. Campbell's wonderfully infectious laugh. Therefore, the music is meant to conjure up various images of smiling, laughter and joy.

## Swing Low, Sweet Chariot

**Steve Rouse**

In May 2000, Dr. Eric Becher, former director of the University of Louisville Concert Band, asked Rouse to write, in his words, "a slow, beautiful work in the grade 3 range." When Rouse's publisher suggested that he make an arrangement of *Swing Low, Sweet Chariot*, Rouse realized that this spiritual might be a perfect for Dr. Becher's request.

"When I think of *Swing Low, Sweet Chariot*, what I find most moving and extraordinary is the blend of spirit and earth. By spirit I mean the song's deep and powerful message of hope. By earth I mean the visceral power of the music – its specific tones and rhythms that resonate within us. Whether the song is performed very slowly or at a brisk pace, its message is never diluted. It only shines in a different light."

## Psalm for Band

**Vincent Persichetti**

The following program notes were used for the first performance, May 2, 1952, with the University of Louisville Concert Band. *Psalm for Band* was commissioned by Pi Kappa Omicron National Band Fraternity, whose Alpha Chapter is located at the University of Louisville. "Dr. Persichetti has given us the following program note: '*Psalm for Band* is a piece constructed from a single germinating harmonic idea. There are three distinct sections – a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and

bass drums.'"

## Pavanne — Morton Gould

Morton Gould (1913-1996) was a child prodigy, playing the piano at the age of 4 and published his first piece of music, a waltz titles, *"Just Six,"* two years later. He performed frequently throughout his childhood, on radio and in concert and vaudeville halls. He graduated from Julliard before the age of 16 and was hired as staff arranger and pianist at Radio City Music Hall. Written in 1938 for a radio series he was conducting, the Pavane is the middle movement from Morton Gould's *American Symphonette No. 2* and is probably his best-known work. Mr. Gould told me that, "At the time words like dinette and kitchenette were being used so I called my little symphony a symphonette." The piece is written in a manner that simulates the swing style that was popular during this time period.

## Ride — Samuel R. Hazo

In late April of 2002, Jack Stamp invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori has prepared and incredible gourmet dinner. Since I don't know how to get to Jack's house, (aka Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. Ride was written and titles for that exact moment in my life when Jack Stamps generosity and lead foot were as equal in their inspiration as the beautiful Indiana, PA countryside blurring past my car window.

## Acton Ostling, Jr.

Acton Ostling, Jr., Emeritus Professor of Music at the University of Louisville, was Director if Bands in the School of Music from 1974 until 1995. He retired from the University in 2001. Prior to his appointment at Louisville, Ostling served as Director of Bands at the University of Maryland, and at Iowa State University. He began his career in 1959 as a band and orchestra director in the West Hartford, Connecticut schools, and at various times during his tenure in Louisville he has conducted the University Orchestra, the Louisville Orchestra and the Louisville Youth Orchestra. In addition to teaching conducting, Ostling taught graduate courses in music education including philosophy, introductory classes in music learning, theory and multiple intelligences theory. He also taught wind band literature, orchestration for concert band, and instrumental score reading. A native of New York state, he completed bachelor and master of music degrees at the University of Michigan, and a Ph.D in music at the University of Iowa. His dissertation was a seminal work titled, "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit." He has served on the editorial committee for the "Journal of Band Research," and as Acting Editor. He is a former President of the Maryland Band Directors Association, and served an eight year period as Secretary-Treasurer of the College Band Directors Nation Association. From 1993-2005 he served Chairman of Artists and Programs for the Chamber Music society of Louisville, a society organized in 1938 under the auspices of the University of Louisville.


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# University Symphonic Band

Charles F. Campbell, Jr., *director*

## Flutes/Piccolos

| | |
|---|---|
| Mary Goff †* | Louisville, KY |
| Lauren Cannady | Crestwood, KY |
| Meagan Peak | Crestwood, KY |
| Ty-Juana Taylor | Smiths Grove, KY |
| Stephanie Burrows | Jeffersonville, IN |
| Robyn Welch | Huntington, WV |

## Oboes

| | |
|---|---|
| Jasmine Salm † | Papineau, IL |

## Clarinets

| | |
|---|---|
| Adrienne Roos † | Evanston, IN |
| Jessica Lynn | Hartford, KY |
| Danny Sogar | Florence, KY |
| Michael Burkhead | Louisville, KY |
| LaShanda Walker | Shelbyville, KY |
| Jennifer Spainhour | Floyds Knobs, IN |

## Bass Clarinet

| | |
|---|---|
| Kat Randall † | Louisville, KY |

## Bassoons

| | |
|---|---|
| Jessica Hubbard † | Louisville, KY |
| Phoebe Bell | Elizabethtown, KY |

## Alto Saxophones

| | |
|---|---|
| Trent Barrick † | Glasgow, KY |
| Leah Fowler | Dover, AR |

## Tenor Saxophone

| | |
|---|---|
| Josh Warren † | Louisville, KY |

## Baritone Saxophone

| | |
|---|---|
| Kimberly Kennedy † | Cynthiana, KY |

## Horns

| | |
|---|---|
| Ben Taylor † | Shelbyville, KY |
| Ian Wolfe | Lawrenceburg, KY |
| Camilynne Haddix | Fairfield, OH |
| Laura Campbell | Florence, KY |
| Joshua Walters | Louisville, KY |

## Trumpets

| | |
|---|---|
| Daniel Fieselman † | West Monroe, LA |
| Zach Groves | Benton, KY |
| Kris Lewis | Taylor Mill, KY |
| Shaun Shotwell | Mt. Gilead, OH |
| Austin Coldiron | Richmond, VA |
| Jesse Schuler | Louisville, KY |
| Amber Allen | Lexington, KY |
| Jaephus Craig | Radcliff, KY |

## Trombones

| | |
|---|---|
| Joe Murrell † | Radcliff, KY |
| Brandon Etienne | Owensboro, KY |
| Allison Cross | Murray, KY |

## Euphoniums

| | |
|---|---|
| Bill Rossman † | Hopkinsville, KY |
| Danny Peterson | Henderson, KY |
| Jamie Hafley | Lebanon, KY |
| Brandon Thomas | Elizabethtown, KY |

## Tuba

| | |
|---|---|
| Chris Schmidt †* | Shepherdsville, KY |
| Tyler Polston | Elizabethtown, KY |
| Brandon Neal | Louisville, KY |
| Kinsey Whearty | Roundup, MT |

## Percussion

| | |
|---|---|
| Connie Bedford † | Louisville, KY |
| Katie Gardner | Graham, KY |
| Bridgett Turner | Scottsburg, IN |
| Tyler Blair | Cumberland, KY |

## Timpani

| | |
|---|---|
| Sam Rouster † | Ft. Mitchell, KY |

## Additional Percussion

| | |
|---|---|
| Rebecca Denfip | Mayfield, KY |
| Jimmy Weixler | Louisville, KY |

† *principal*

* *graduate student*

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

*presents*

# University Violin Studios

*Students of*
**J. Patrick Rafferty**
**&**
**Brittany MacWilliams**

Wednesday Evening
April 15, 2009
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
*Thank you.*

# PROGRAM

Sonata no. 4 in D Major — G. F. Handel (1685-1759)
Affetuoso
Courtney Morrison, *violin*
Liz Ames, *piano*

Concerto in C Major, Op. 48 — Dimitri Kabalevsky (1904-1907)
I. Allegro moderato
Blair Joseph, *violin*
Josué Ramírez, *piano*

Chaccone in G minor — Tomaso Vitali (1665-1717)
Courtney Schisler, *violin*
Jay Coughlon, *piano*

Concerto in A minor — J. B. Accolay (1833-1900)
Allegro moderato
Ashley Wolf, *violin*
Mary Wolf, *piano*

Partita no. 3 in E Major, BWV 1006 — J. S. Bach (1685-1750)
Gavotte en Rondeau
Steven Kinnamon, *violin*

Partita no. 3 in E Major, BWV 1006 — J. S. Bach
Minuet I
Minuet II
Michael Lambert, *violin*

Partita no. 3 in G Major, BWV 1006 — J. S. Bach
Bourree
Nathan Chapman, *violin*

Concerto no. 3 in A Major, K. 216 — W. A. Mozart (1756-1791)
Rondeau
Brittney Washam, *violin*
Drew Foley, *piano*

Concerto no. 1 in G Minor, Op. 26 — Max Bruch (1838-1920)
Finale: Allegro
Cordia Thompkins, *violin*
Adrienne Fontenot, *piano*

## BRIEF PAUSE

Sonata no. 4 in A minor , Op. 23 — Ludwig van Beethoven (1770-1827)
Andante scherzoso, piu Allegretto
Blaise Poth, *violin*
Hae-Jin Kim, *piano*

Concerto no. 5 in A Major, K. 219 — W. A. Mozart
Adagio
Anna Dolan, *violin*
Josué Ramirez, *piano*

Concerto No. 1 in G minor, Op. 26 — Max Bruch
Finale: Allegro
Grace Kim, *violin*
Drew Foley, *piano*

Romance in F Minor, Op. 11 — Antonín Dvořák (1841-1904)

Matthew Lane, *violin*
Daniel Light, *piano*

Concerto no. 5 in A major, K. 219 — W. A. Mozart
Allegro aperto

Zach Leezer, *violin*
Josué Ramirez, *piano*

Partita no. 2 in D minor, BWV 1004 — J. S. Bach
Courante

Kate Doyle, *violin*

Sonata in A minor, Op. 105 — Robert Schumann (1810-1856)
Mit leidenschaftlichem Ausdruck

Aaron Neumann, *violin*
Josué Ramirez, *piano*

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UNIVERSITY OF
LOUISVILLE
SCHOOL OF MUSIC

*presents the*

# UNIVERSITY CHORUS

**Kent Hatteberg, *Conductor***

***featuring***

**Christopher Shortt, *Student Conductor***

***and***

# COLLEGIATE CHORALE

**Kent Hatteberg, *Conductor***

***featuring***

**Christopher Shortt, *Student Conductor***

**Student of Kent Hatteberg**

# GRADUATE CONDUCTING RECITAL

**Given in partial fulfillment of the Master of Music degree**

Margaret Comstock Concert Hall
Thursday Evening
April 16, 2009
8:00 P.M.

*Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.*

# UNIVERSITY CHORUS

Mass No. 2 in G Major, D. 167 — Franz Schubert (1797 - 1828)

I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

Kelly Ballou, *soprano* Robert Carlson, *tenor*
Nicholas Gray, *baritone*

# COLLEGIATE CHORALE

No. 1. Priidite, poklonimsia (from *All-Night Vigil*) — Sergei Rachmaninov (1873 - 1943)

Austin Echols, *deacon* Robert Carlson, *priest*

Water Night — Eric Whitacre (b. 1970)

Das Gläut zu Speyer — Ludwig Senfl (1486 - 1543)

The Tyger (première) — Scott Sandersfeld (b. 1983)

*Commissioned by the University of Louisville Student Chapter of the American Choral Directors Asociation, Christopher Shortt, president*

Exsultate Deo — G. P. da Palestrina (1525 - 1594)

Der 98. Psalm (from *Psalmen Davids*, SWV 35) — Heinrich Schütz (1585 - 1672)

I Want To Thank You, Lord — Moses Hogan (1957 - 2003)

Phillip Morgan, *soloist*

# Collegiate Chorale
## Kent Hatteberg, *director*

**Soprano I**
Hilary Cesare
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

**Soprano II**
Kelly Ballou+
Lydia Cox
Alane Hart
Christina Hatfield
Erin Keesy
Yun Sun Kim*
Claire Mosley
Jenifer Thomas

**Tenor I**
Ricky Case
Michael Catron
Josh Hamilton

**Tenor II**
Trey Alexander
Robert Carlson+
Marquese Carter
Zach Groves
Geoff Wallace

** graduate assistant*
*+ section leader*

**Alto I**
Katie Allen
Kristyn Brown
Amanda Harless+
Erin Heckmann
Holly Riggs
Abigail Skaggs
Emely Stratton
Amber Whittaker

**Alto II**
Sarah Barker
Nicole Bass
Casey Culbreth
Shareika Fisher
Carlisle Schoner

**Bass I**
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyung Ouk Ko*
Phillip Morgan
Chris R.J. Shortt*+
Zach Thomas

**Bass II**
Evan Blum
Josh Brooks
Austin Echols
Nick Pappe
Greg Spena
Mason Stewart

# University Chorus

## Kent Hatteberg, *director*

**Soprano I**
Paige Clark
Haley DeWitt
Sarah E. Porter
Trista Rappert-McGetrick
Angela Roberts
Kaitlyn Ann Saunders
I Tien Wu

**Soprano II**
Lynn Baker
Laura Elizabeth Davis
Hagino Fujita
Rachel Hobbs
Chloe Richards
Lucy Simpson
Katelyn Thompson

**Tenor I**
Josh Hamilton+
James Sparks
Chris R.J. Shortt*

**Tenor II**
Tim Blunk
Marquese Carter
Jordan Mooney
Parker Scinta
Seth Thomas

* *graduate assistant*
\+ *guest*

**Alto I**
Alison Cummins
Yun Sun Kim*
Abigail Skaggs
Sasha Wiseman
Ahlam Yusuf

**Alto II**
Jennifer Baker
Jennifer Brown
China Huddleston
Anna Roeder
Jessica Weinstein

**Bass I**
Alberto Abril
Derrick Anderson
Brooke Boice
Jon Gertz
Kyung Ouk Ko*
Brett Northrup
Grant Powell
Ian Pugh
Justin Wilkey

**Bass II**
John Aurelius
William Clark
Jonathan Gardner
Armistead Grandstaff
Devin Humphreys

# Symphony Orchestra

**Violin I**
Anne Rudolph†
Michael J. Lambert
Anna Dolan

**Violin II**
Gabrielle Boguslaw#
Courtney Morrison
Courtney Schisler

**Viola**
Michael Hill#
Alison Simpson
Elena Dias

**Cello**
Molly Goforth#
Nicole Boguslaw

**Bass**
Matthew Boothe#

† *concert mistress*
\# *principal*

# University of Louisville

## University Chorus and Cardinal Singers
## Christopher Shortt, graduate student recital
### Thursday, April 16, 2009
### Texts, Translations, and Notes

**Mass No. 2 in G Major, D. 167** **Franz Schubert**

The Mass No. 2 in G Major was written within five days, March 2-7, 1815 when Schubert was only 18 years old. As this Mass was intended for performance in Schubert's parish church of Leichtental, it is very easy and simple; even the beautifully transparent instrumentation for strings is appropriate for a small church with limited resources. This restrained and conservative Mass setting is, perhaps, more reminiscent of late Mozart or early Beethoven. For his Mass setting, Schubert followed the Catholic dictum that the musical setting of the Mass be direct and unadorned. Schubert dutifully set his texts in homophony, where all voices proclaim the text simultaneously, as one might hear in hymns of today. Despite the homophony and simplicity of the work, Schubert masterfully expresses the implications of each separate text.

**Kyrie**

Iterations of the same thematic material during the Kyrie movement, in their peaceful major key, imply God's mercy has already been given to humanity. The central *Chríste eléison*, however, with its minor key and thematic material set for soprano solo, expresses the more insistent and desperate pleas for mercy, a musical setting that is more typical of the text. By writing the *Chríste eléison* for solo rather than for chorus, Schubert suggests a relationship of God to the individual, rather than the collective.

| | |
|---|---|
| *Kýrie eléison,* | *Lord have mercy,* |
| *Chríste eléison,* | *Christ have mercy,* |
| *Kýrie eléison.* | *Lord have mercy,* |

**Gloria**

The lively rising scale in the strings proclaims the jubilant nature of the Gloria. Even the petitions to be merciful are joyous. Attention is called to these petitions by drastic changes in texture and musical material. Soprano and bass soloists underscore the individual plea, while the alto and tenor sections sing *Miserere nobis* to emphasize humanity's collective cry for mercy. The recurrence of the opening's rising scale in the strings heralds the recapitulation of the original material.

| | |
|---|---|
| *Glória in excélsis Déo.* | *Glory to God in the highest.* |
| *Et in térra pax* | *And on earth peace* |
| *homínibus bóne voluntátis.* | *to all those of good will.* |
| *Laudámus te. Benedícimus te.* | *We praise thee. We bless thee.* |
| *Adorámus te. Glorificámus te.* | *We worship thee. We glorify thee.* |
| *Grátias ágimus tíbi* | *We give thanks to thee* |
| *propter mágnam glóriam túam* | *according to thy great glory.* |
| *Dómine Déus, Rex coeléstis,* | *Lord God, Heavenly King,* |
| *Déus Páter omnípotens.* | *God the Father almighty.* |
| *Dómine Fíli unigénite, Jesu Chríste* | *Lord Jesus Christ, the only begotten Son.* |
| *Domine Déus, Agnus Déi,* | *Lord God, Lamb of God,* |
| *Fílius Pátris.* | *Son of the Father.* |
| *Qui tóllis peccáta múndi,* | *Thou who takest away the sins of the world,* |
| *miserére nóbis.* | *have mercy upon us.* |
| *Qui tóllis peccáta múndi,* | *Thou who takest away the sins of the world,* |
| *súscipe deprecatiónem nóstram.* | *receive our prayer.* |
| *Qui sédes ad déxteram Pátris,* | *Thou who sittest at the right hand of the Father,* |
| *miserére nóbis.* | *have mercy upon us.* |
| *Quoniam tu sólus sánctus.* | *For thou alone art holy.* |

| | |
|---|---|
| *Tu sólus Dóminus.* | *Thou alone art the Lord.* |
| *Tu sólus Altíssimus, Jésu Christe.* | *Thou alone art the most high, Jesus Christ.* |
| *Cum Sáncto Spíritu* | *With the Holy Spirit* |
| *in glória Déi Pátris. Amen.* | *in the glory of God the Father. Amen.* |

**Credo**

Schubert's setting of the Credo is quite powerful despite the uniform homophonic texture. Its drive originates from the insistent presence of a quarter note pulse that persists throughout the movement in the strings; when the lower strings abandon it, the higher strings take it on. The choral homophony is broken only twice; in the first instance, the women, by singing in octaves a line that stays on the same note. The men answer at the octave, in octaves, underscoring a unified human belief in God. This antiphonal unison duet happens again a little later, emphasizing once more the unified belief in God of all people. Interestingly, Schubert's personal piety had its roots in Josephism, a liberal religious attitude prevalent under Emperor Joseph II, which led to the omission of the following line: *Et únam, sánctam, cathólicam et apostólicam ecclésiam* ("I believe in one holy catholic and apostolic church").

| | |
|---|---|
| *Crédo in únum Déum,* | *I believe in one God,* |
| *Pátrem omnipoténtem,* | *The Father Almighty,* |
| *factórem coéli et térrae,* | *maker of heaven and earth,* |
| *visibílium ómnium, et invisibílium.* | *and of all things visible and invisible.* |
| *Et in unum Dóminum Jésum Christum,* | *And I believe in one Lord, Jesus Christ,* |
| *Fílium Déi unigénitum.* | *the only begotten Son of God,* |
| *Et ex Pátre nátum ante ómni saécula.* | *born of the Father before all ages.* |
| *Déum de Déo lúmen de lúmine,* | *God from God, Light from Light,* |
| *Déum vérum de Déo véro.* | *True God from true God.* |
| *Génitum, non fáctum,* | *Begotten, not made,* |
| *consubstantiálem Pátri:* | *of one substance with the Father* |
| *per quem ómnia fácta sunt.* | *by whom all things were made.* |
| *Qui propter nos hómines,* | *Who for us* |
| *et propter nóstram salútem* | *and for our salvation* |
| *descéndit de caélis.* | *came down from heaven.* |
| *Et incarnátus est de Spíritu Sáncto* | *And was incarnate by the Holy Spirit* |
| *ex maría Vírgine. Et homo factus est.* | *of the Virgin Mary. And was made man.* |
| *Crucifixus étiam pro nóbis* | *Crucified also for us* |
| *sub Póntio Piláto:* | *under Pontius Pilate,* |
| *pássus, et sepúltus est.* | *he suffered, and was buried.* |
| *Et ressuréxit tértia die,* | *and on the third day he rose again.* |
| *secúndum Scriptúras.* | *according to the Scriptures.* |
| *Et ascéndit in caélum:* | *He ascended into heaven and* |
| *sédet ad déxteram Pátris.* | *he sits at the right hand of the Father.* |
| *Et íterum ventúrus est cum glória,* | *He shall come again with glory,* |
| *judicáre vívos et mórtuos:* | *to judge the living and the dead;* |
| *cújus régni non érit finis.* | *and of his kingdom there will be no end.* |
| *[Et in] Spíritum Sánctum* | *[And] I believe in the Holy Spirit,* |
| *Dóminum, et vivificántem:* | *the Lord and Giver of life,* |
| *qui ex Pátre Filióque procédit.* | *who proceeds from the Father and the Son.* |
| *Qui cum pátre, et fílio* | *who together with the Father and the Son* |
| *simul adorátur et conglorificátur:* | *is adored and glorified,* |
| *qui locutus est per Prophétas.* | *who spoke to us through the Prophets.* |
| *[Et únam, sánctam, cathólicam* | *[And I believe in one, holy, catholic* |
| *et apostólicam ecclésiam.]* | *and Apostolic Church.]* |
| *Confíteor únum baptísma* | *I confess one baptism* |
| *in remissiónem peccatórum.* | *for the remission of sins.* |
| *[Et expécto resurrectiónem] moruórum.* | *[I await the resurrection] of the dead,* |
| *Et vítam ventúri saéculi. Amen.* | *and the life of the world to come. Amen.* |

*[omitted]*

**Sanctus/Benedictus**

After a brief setting of the Sanctus text, the choir and orchestra leave their homophonic texture in favor of a more fugue-like *Hosánna in excélsis.* Schubert indulges himself musically in the Benedictus. The soprano soloist sings a pastoral melody that is then taken up by the tenor and bass soloists respectively. A counter melody, sung by the soprano during the tenor iteration, is then taken up by the tenor as the soprano sings new thematic material to accompany the final statement of the melody by the bass. This beautifully constructed section of call and response between voices as well as strings coupled with the fugue-like choral parts, creates a much needed reprieve from the work's prevailing homophonic texture.

| | |
|---|---|
| *Sánctus, Sánctus, Sánctus,* | *Holy, Holy, Holy,* |
| *Dóminus Déus Sábaoth.* | *Lord God of Hosts.* |
| *Pléni sunt coéli et térra* | *Heaven and earth are full* |
| *glória túa.* | *of thy glory.* |
| *Hosánna in excélsis.* | *Hosanna in the highest.* |
| *Benedíctus qui vénit* | *Blessed is He who comes* |
| *in nómine Dómini.* | *in the name of the Lord.* |
| *Hosánna in excélsis.* | *Hosanna in the highest.* |

**Agnus Dei**

In the Agnus Dei Schubert begins with an extended instrumental introduction to the solo passages with their choral pleas for mercy. Once again, the soloists represent the personal plea while the chorus assumes the role of collective humanity.

| | |
|---|---|
| *Agnus Déi,* | *Lamb of God,* |
| *qui tólis peccáta múndi:* | *who takest away the sings of the world,* |
| *miserére nóbis.* | *have mercy upon us.* |
| *Agnus Déi,* | *Lamb of God,* |
| *qui tólis peccáta múndi:* | *who takest away the sings of the world,* |
| *miserére nóbis.* | *have mercy upon us.* |
| *Agnus Déi,* | *Lamb of God,* |
| *qui tólis peccáta múndi:* | *who takest away the sings of the world,* |
| *dóna nóbis pácem.* | *grant us peace.* |

**No. 1 Приидите, поклонимся, Op. 37** **Sergei Rachmaninov**
(from *All-Night Vigil*)

The last twenty years of the Nineteenth Century through the Bolshevik Revolution of 1917 defined the heydays of sacred Russian choral music. Previously, composers wrote for a culture dominated by instrumental genres, where music for the church was only a secondary concern. However, with the shift in compositional output toward the church, the "New Russian Choral School" was created. The school, represented by the Russian composers of the time (including Rachmaninov, Tchaikovsky, Rimsky-Korsakoff, Balakirev, and Chesnikov) created a revolution in sacred choral music.

The sacred choral works of Sergei Rachmaninov, while few in number, influenced several generations of Russian composers. Of the "New Russian Choral School," no composer's works are as revered for their expressive power, scope, and musical complexity. His last choral work in this genre, the *All-Night Vigil* (1915), has long been considered his crowning achievement. Rachmaninov himself held the work in high-esteem and requested that parts of it be sung at his funeral.

The *All-Night Vigil* is perhaps most notable as one of two liturgical settings (the other being the *Liturgy of St. John Chrysostom*) by a composer who had stopped attending church services. As required by the Russian Orthodox Church, Rachmaninov based ten of the fifteen sections on chant. However, the five original sections (numbers 1, 3, 6, 10, & 11) were so heavily influenced by chant that the composer called them "conscious counterfeits".

No. 1 Приидите, поклонимся (come, let us worship), is one of his "conscious counterfeits" which brings the faithful in from the realm of secular and worldly chaos to the peace and order of the spiritual domain. Although it is set in C Major, most of the movement hovers around the supertonic (D minor) and its dominant (A major), which results in an unsteady tonal center until the pedal tone G resolves the music in the last measures. The multi-layered melody was Rachmaninov's invention, but its undulating, step-wise movement and asymmetric, text-related structure at once establishes a relationship with the ancient *znamenny* chant on which much of the *All-Night Vigil* is based.

| | |
|---|---|
| **Deacon:** | |
| Благослови, Владико | *Bless master.* |
| **Priest:** | |
| Слава святей, единосушней,<br>животворящей и нераздельней Тройце,<br>всегда, ныне и присно,<br>и во веки веков. | *Glory to the Holy, Consubstantial,<br>Life-Creating and Undivided Trinity<br>now and ever,<br>and unto ages and ages* |
| **Choir:** | |
| Аминь.<br>Приидите, поклонимся Цареви нашему Богу.<br>Приидите, поклонимся и припадем<br>Христу Цареви нашему Богу<br>Приидите, поклонимся и припадем<br>самому Христу Цареви и Богу нашему.<br>Приидите, поклонимся и припадем Ему. | *Amen.*<br>*Come, let us worship God, our King*<br>*Come, let us worship and fall down*<br>*before Christ, our King and our God.*<br>*Come, let us worship and fall down*<br>*before Christ Himself, our King and our God.*<br>*Come, let us worship and fall down before Him.* |

## Water Night

**Eric Whitacre**

An accomplished composer, conductor and lecturer, Eric Whitacre has quickly become one of the most popular and performed composers of the last decade. Though he had received no formal training before the age of 18, his first experiences singing in a college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Whitacre went on to the Juilliard School, where he earned his Master of Music degree and studied with David Diamond and John Corigliano. He has received composition awards from the Barlow International Composition Competition, the American Composers Forum, and in 2001, Whitacre became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association. He is currently Composer In Residence with the Pacific Chorale, California.

Whitacre's harmonies in *Water Night* attempt to depict the ever-changing surface of water as described in the original poem by Octavio Paz. His music is characterized by dense chords built up of scalar tones to create dream-like atmospheres, which is put to expert use in *Water Night*.

About the work, Eric Whitacre writes,

> The poetry of Octavio Paz is a composer's dream. The music seems to set itself (without the usual struggle that invariably accompanies this task) and the process feels more like cleaning the oils from an ancient canvas to reveal the hidden music than composing. *Water Night* was no exception, and the tight harmonies and patient unfolding seemed to pour from the poetry from the first reading, singing its magic even after the English translation. *Water Night* is simply the natural musical expression of this beautiful poem, and is dedicated with my greatest sincerity to my friend and confidant Dr. Bruce Mayhall.

| | |
|---|---|
| *Le noche de ojos de caballo,<br>que tiemblan en la noche<br>la noche de ojos de agua en el campo dormido,<br>está en tus ojos de caballo que tiembla,<br>está en tus ojos de aqua secreta.* | *Night with the eyes of a horse<br>that trembles in the night,<br>night with eyes of water in the field asleep<br>is in your eyes, a horse that trembles,<br>is in your eyes of secret water.* |
| *Ojos de aguq de sombra,<br>ojos de agua de pozo,<br>ojos de agua de sueno,* | *Eyes of shadow-water,<br>eyes of well-water,<br>eyes of dream-water,* |

*El silencio y la soledad,*
*como dos pequeños animales*
*a quienses guía la luna,*
*beben en esos ojos,*
*beben en esas agua,*

*Si abres los ojos,*
*se abre la noche de puertas de musgo,*
*se abre el reino secreto del agua*
*que mana del centro de la noche.*

*Y si los cierras,*
*un riote inuda por dentro,*
*avanza, te hare oscura:*
*la noche moja riberas en tu aima*
Octavio Paz

*Silence and solitude,*
*two little animals*
*moon-led,*
*drink in your eyes,*
*drink in those waters.*

*If you open your eyes,*
*night opens, doors of musk,*
*the secret kingdom of the water opens*
*flowing from the center of night.*

*And if you close your eyes,*
*a river fills you from within,*
*flows forward, darkens you:*
*night brings its wetness to beaches in your soul.*
translation: Muriel Rukeyser

**Das Gläut zu Speyer** **Ludwig Senfl**

Swiss-born Ludwig Senfl was the leading composer of Lieder, motets, and masses during the German reformation. The early years of Senfl's musical training are somewhat lost in history, but it is likely that he became a choirboy in Emperor Maximilian I's Hofkapelle in 1496 under the direction of Heinrich Isaac, where he stayed until his voice changed. Between 1500 and 1504 Senfl most likely studied in Vienna after receiving a grant for three years' study. During his study he must have become a priest, as the petition for a stipend at Basle Cathedral that the emperor obtained for him in 1508 described him as 'clericus'. Despite this position, his continual participation in the Kapelle shows that his interests were more towards music, probably studying composition with Isaac.

*Das Gläut zu Speyer* provides an excellent representation of Senfl's musical background while also showing the lack of seriousness in which he held the priesthood. The text depicts a priest who is exhaustively attempting to inspire a group of young boys to ring a large church bell to call together a celebration. These frantically quick calls are coupled with onomatopoeic representations of bells in other voice parts calling "Gling Glang Gling" and "Mur Maun," exemplifying both small and large bells. These make *Das Gläut zu Speyer* an extremely expressive piece that represents quite well the works of Ludwig Senfl.

*- Nun kumbt hierher all*
*und helft mir einmal*
*in diesem Saal*
*wem's Läuten g'fall'*
*- Und ziecht an bald,*
*treibt wenig G'schall*
*gling glang gling*
*- Ziecht an, wer mag und kann.*
*Mur, maun, mur, maun*
*- Zue dem Fest tue das Best'.*
*- Drumb ich bitt', spart euch nit.*
*- Jedermann soll her gon.*
*- Nun kumbt, ihr Knaben all,*
*greift an und läut't einmal,*
*daß Glock'schall'.*
*Mar, mir, mur.*
*- Ziecht an, lieben Gesellen,*
*die mit mir läuten wöllen.*
*- Laßt aufgahn, nicht klagt' an,*
*noch nicht fliecht.*
*- Nit irret mich,*
*sunst hör' auf ich.*

*Now come here all*
*and help me once-more*
*in this bell-hall.*
*and you who like ringing.*
*and pull soon,*
*little favor floats.*
*gling glang gling*
*Pull on, those who like and can.*
*Mur, maun, mur, maun*
*On this feast-day do your best.*
*Therefore I ask, spare yourself not.*
*Everyone should come here.*
*Now come here, all young boys,*
*grab and ring once,*
*that bell sound.*
*Mar, mir mur.*
*Pull on, good friend,*
*those who would like to ring with me*
*Let it happen, don't complain,*
*don't run off.*
*Do not err me,*
*Otherwise, listen to me*

*Flux fuder dich.*
*- Laßt mehr angeh'n,*
*da müßt ihr zue mir her stehn.*
*- Nu zue diesem Fest*
*tuet all-sambt das Best',*
*nehmt ihn ziecht an resch mit Eil'.*
*- Streck' an,*
*was ein jeder mit der Macht kann.*
*- So tuet zammsteh'n*
*last's wohl auf geh'n,*
*daß so viel zwen.*
*- So Hans und Paul,*
*ziecht, seid nit faul.*
*- Bitt' ich, mir sag',*
*was ist für Tag,*
*was hab' wir heut',*
*daß man so läut'.*
*- Mit unsern Glocken*
*laßt zammen lokken*
*ziecht unerschrokken.*
*- Wie schnauft ihr mit dem Maul!*
*- Jetzt klingt's wohl und geht ganz recht.*
*- Seht zue mit und klenkt mit.*
*- Wiewohl zwar Andacht bloß,*
*Gott's dienst ist groß,*
*geht über's Gläut'*
*am Kirchtag heut'.*
*- Solch's Gläut macht mich betör'n*
*ich mag mich selbst nit hörn.*
*Schau' eben auf,*
*zeuch gleich mit auf.*
*- Nit ziecht so schnell,*
*so klingt's baß hell.*
*So fein greift drein*
*- So, so mein Knecht.*
*- Hui, nun läut't zusamm*
*in Gottes Nam'*
*Wer kumbt,*
*der kumbt,*
*Hans, tue dich munter umb,*
*daß Glock' entbrumm*
*und schau' mit zue,*
*daß's Seil nit brechen tue.*
*- So läut't guet Ding,*
*daß's tapfer kling',*
*Maus, her an Ring,*
*das Opfer bring',*
*weil man das Amt singt.*
*- Nun läut't zam in Gottes Nam.*
*Wer kommen will,*
*darf G'läuts nit viel,*
*mag her treten ungebeten*
*zue der Metten.*
*Die Schuler kommen schon,*

*Curse upon you.*
*Put forth more effort*
*you must stay here by me.*
*now the celebration*
*everyone do your best*
*take it and pull, hurry up!*
*pull,*
*which everyone can do with power.*
*So stand together.*
*lets get with it,*
*that so much force.*
*Now Hans and Paul*
*pull, do not be lazy.*
*Ask me to say,*
*what is today?*
*what do we have today?*
*that one rings in such a way.*
*With our bells*
*let's lure together*
*pull without it shocking you.*
*How you're puffing with your mouth!*
*That sounds good and goes quite right.*
*Look with me and ring with me.*
*As actually devotion is,*
*our service to God is great,*
*goes beyond ringing*
*on church-day today.*
*Such ringing stuns my mind,*
*I don't like to listen myself.*
*Look up,*
*be witness with me.*
*Do not pull too fast,*
*otherwise it will ring too brightly.*
*Nicely grab it*
*Thats right, my boy.*
*Hurry now, ring together*
*in Gods name.*
*who's coming?*
*He's coming.*
*Hans, act lively,*
*the bell resounds.*
*and watch that the rope*
*doesn't break.*
*so ring with happiness.*
*that sounds courageous,*
*[Mouse, that rang]*
*[which brings victims]*
*[Because one sings the office.]*
*Now ring together in God's name.*
*whoever wishes to come*
*may not ring much*
*may step in unsolicited*
*into the meeting.*
*All school children are coming already,*

*Glocken brummen,*
*habt viel Singens,*
*gilt Anbringens,*
*so Pfarrer aufsteht,*
*gen Opfer geht.*
*- Nun läut't zammen*
*in Gott's namen.*
*Wer will kummen,*
*hat's vernummen.*
*An dem Fest heut'*
*hab' wir lang gläut't Mur maun.*

*Bells resounding*
*everyone sings something*
*everyone brings something*
*thus the priest rises*
*the victim goes.*
*Now ring together*
*in Gods name.*
*Whoever wishes to come*
*has heard -*
*on the feast-day*
*we have rung long. Mur maun.*
translation: Donn Everette Graham

## The Tyger

**Scott Sandersfeld**

(Commissioned by University of Louisville Student Chapter of the American Choral Directors Association)

Singer and composer Scott Sandersfeld is a rising star in the choral world. A recent graduate of the Lawrence University Conservatory of Music in Appleton, Wisconsin, he has been in great demand as a composer. Named Composer-in-Residence for Chamber Music Midwest 2009, he has also had commissions, recordings, and performances of his works by Sestetto, VocalEssence, the Cardinal Singers of the University of Louisville, and now, the University of Louisville's Collegiate Chorale.

*The Tyger*, a work based on the popular William Blake poem by the same name, reflects the mystery of creation. An unknown voice questions who was responsible for forging the tyger (a symbol of all things evil) and for what reason. Sandersfeld masterfully sets the text of this poem by taking the listener through a whirlwind of key centers, dynamics, meters, and emotions that make *The Tyger*, a truly dramatic work.

*Tyger Tyger, burning bright,*
*In the forest of the night;*
*What immortal hand or eye,*
*Could frame thy fearful symmetry?*

*In what distant deeps or skies,*
*Burnt the fire of thine eyes?*
*On what wings dare he aspire?*
*What the hand dare seize the fire?*

*And what shoulder, and what art,*
*Could twist the sinews of thy heart?*
*And when thy heart began to beat,*
*What dread hand? and what dread feet?*

*What the hammer? what the chain?*
*In what furnace was thy brain?*
*What the anvil? what dread grasp,*
*Dare its deadly terrors clasp?*

*When the stars threw down their spears,*
*And watered heaven with their tears,*
*Did he smile his work to see?*
*Did he who made the lamb make thee?*

*Tyger Tyger, burning bright,*
*In the forests of the night:*
*What immortal hand or eye,*
*Dare frame thy fearful symmetry?*
William Blake

**Exultáte Déo** **Giovanni Pierluigi da Palestrina**

Along with Lassus and Bird, Palestrina is one of the towering figures of music in his era. Of sixteenth-century Italian musicians, no other assimilated and developed the rich heritage of French and Flemish polyphonic techniques with such success. Palestrina was a master countrapuntalist known for his ability to shape and evolve musical material. His ability to develop polyphony to suit the needs of the Catholic Church can be attributed to this, as well as his enduring reputation as the ideal Catholic composer.

*Exsultáte Déo* is the perfect motet to exemplify Palestrina's amazing ability to adapt his music to fit different texts. Each line of the *Exsultáte Déo* is sectionalized in the work. Each staggered entrance of the five voices brings about a new idea and attitude for the text.

| | |
|---|---|
| *Exsultáte Déo, adjutóri nóstro,*<br>*jubiláte Déo Jácob.* | *Rejoice greatly to God our helper,*<br>*shout for joy to the God of Jacob.* |
| *Súmite psálmum, et dáte týmpanum*<br>*psaltérium jucúndum cum cíthara* | *Take up a psalm, and bring the timbrel*<br>*and the sweet psaltery with the harp,* |
| *Buccináte in neoménia túba*<br>*insígni die solemnitátis véstrae.* | *Blow the trumpet on the new moon,*<br>*on the notable day of your solemnity.* |

**Der 98. Psalm, SWV 35** **Heinrich Schütz**
(From *Psalmen Davids*)

Giovanni Gabrieli instructed Schütz in his multi-choral technique in Venice from 1609 through 1612. It is obvious that Gabrieli's techniques of dissonance approach, speech rhythm, and polychoral textures had great effect on the young composer. However, Schütz himself developed a broad scope of styles within the genre and drew on a compendium of techniques, from small concerto to multi-choral declamatory style, as found in *Der 98. Psalm* (from *Psalmen Davids*). In this, perhaps the most famous setting of Psalm 98, Schütz masterfully creates an eight voice texture that conveys the solemn, joyous, and reverent attitudes which are required by the psalm text.

| | |
|---|---|
| *Singet dem Herrn ein neues Lied;*<br>*denn er tut Wunder.*<br>*Er siegt mit seiner Rechten*<br>*und mit seinem heiligen Arm.* | *Sing unto the Lord a new song;*<br>*for he has done marvelous things.*<br>*his right hand, and his holy arm,*<br>*hath gotten him the victory.* |
| *Der Herrn läßt sein Heil verkündigen;*<br>*vor den Völkern läßt er.*<br>*Gerechtigkeit offenbaren* | *The Lord hath made known his salvation;*<br>*His righteousness hath he openly shewed seine*<br>*in the sight of the heathen.* |
| *Er gedenkt an seine Gnade und Wahrheit;*<br>*dem Hause Israel;*<br>*aller Welt Enden sehen.*<br>*das Heil unsers Gottes* | *He hath remembered his mercy and his truth*<br>*toward the house of Israel;*<br>*all the ends of the earth have seen*<br>*the salvation of our God.* |
| *Jauchzet dem Herrn, alle Welt;*<br>*singet, rühmet und lobet!* | *Make a joyful noise unto the Lord, all the earth;*<br>*sing, rejoice, and praise!* |
| *5 Lobet den Herrn mit Harfen,*<br>*mit Harfen und Psalmen!* | *Praise the Lord with the harp;*<br>*with harp and psalm!* |
| *6 Mit Drommeten und Posaunen*<br>*jauchzet vor dem Herrn, dem König!* | *With cornette's and trombones*<br>*make a joyful noise for God our king!* |
| *7 Das Meer brause und was darinnen ist,*<br>*der Erdboden und die darauf wohnen.* | *Let the sea roar, and the fullness thereof,*<br>*the world, and they that dwell therein.* |
| *8 Die Wasserströme frohlocken,*<br>*und alle Berge seien fröhlich* | *Let the floods clap their hand,*<br>*and the hills be joyful together.* |

*9 vor dem Herrn;*
*denn er kommt das Erdreich zu richten.*
*Er wird den Erdboden richten mit*
*Gerechtigkeit und die Völker mit Recht.*

*Ehre sei dem Vater und dem Sohn,*
*und auch dem heilgen Geiste,*
*wie es war im Anfang,*
*jetzt und immerdar,*
*und von Ewigkeit zu Evigkeit.*
*Amen.*

*Before the Lord;*
*for he cometh to judge the earth: with righteousness*
*shall he judge the world,*
*and the people with equity.*

*Glory to the Father and the Son,*
*and to the Holy Spirit.*
*as it was in the beginning,*
*now and always*
*and forever and ever.*
*Amen.*

## I Want to Thank You, Lord

**Moses Hogan**

Hogan was a pianist, conductor and arranger of international renown. His works are highly regarded and performed by high school, college, church, community, and professional choirs on every continent. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at Louisiana State University in Baton Rouge and New York's Juilliard School of Music.

Best associated with his many arrangements of African-American spirituals, Moses Hogan also composed a great deal of his own music in that style. *I Want to Thank You, Lord* is one of these original compositions. A soloist sings a joyful expression of appreciation for everything the Lord has done for him; the supporting homophonic choir emphasizes that the thanks do not come from only one person, but from all of humanity.

**Soloist**

*You were my friend when I had no friends,*
*I know on you I can depend.*
*You've been my sister and brother too.*
*Thank you Lord!*

**Choir**

*I want to thank you, Lord, for all you done.*
*I want to thank you, Lord, for the times of trouble.*
*Thank you, Lord, for protecting me,*
*Thank you Jesus, Oh, for what you done for me!*
*Hallelujah thank you Lord for what you done,*
*you done for me!*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, April 16, 2009
3:00 p.m.
Malcolm Bird Recital Hall

CONVOCATION



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Fantaisie Impromptu — André Jolivet (1905-1974)

Trenton Barrick, *alto saxophone*
student of John Moore
Liz Ames, *piano*

Rhapsodie für Klarinette — Wilson Osborne (1906-1979)

Michael Burkhead, *clarinet*
student of Dallas Tidwell

El Palifemo de Oro (1956) — Reginald Smith Brindle (1917-2003)
I. Ben adagio

Chris Kincaid, *classical guitar*
student of Stephen Mattingly

Concerto pour Trombone et Orchestra
III. Tambourin

Ian Gregory, *trombone*
student of Brett Shuster
Liz Ames, *piano*

Fantasy #4 — G. P. Telemann (1681-1767)
II. Allegro

Brittany Glass, *flute*
student of Kathleen Karr

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Fantasy #8 — G. P. Telemann (1681-1767)
I. Largo

Jena Hemmelgarn, *flute*
student of Kathleen Karr

Partita in A moll
III. Sarabande
IV. Bourreé Anglarse

John Aurelius, *querflüte*
student of Kathleen Karr

Prelude in C Major, Op. 12, No. 7 — Sergey Prokofiev (1891-1953)

Ian Pugh, *piano*
student of Vernon Cherrix

Quintette pour Instruments à Vent — Paul Taffanel
Allegro con moto

Woodwind Quintet
Lauren Cannady, *flute* Jasmine Salm, *oboe*
Danny Sogar, *clarinet* Tara Thacker, *bassoon*
Ben Taylor, *horn*
coached by Bruce Heim

UNIVERSITY OF
# LOUISVILLE.
## SCHOOL OF MUSIC

Thursday, April 16, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION



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Moolah Swing — Jaephus N. Craig (b. 1987)

Jaephus N. Craig, *trumpet*
student of Marc Satterwhite
Daniel Fieselman, *trumpet* Joel Watson, *trumpet*
Trevor DeJarnett, *trumpet* Amber Allen, *trumpet*
Michael Colliver, *trumpet*

Sarabande & Gigue in G minor — George Frederick Händel (1685-1759)

holly Riggs, *piano*
student of Krista Wallace-Boaz

"Villanelle"
from *Les nuits d'été* — Hector Berlioz (1803-1869)

Nicole Bass, *mezzo soprano*
student of Donn Everette
Caroline Drury, *piano*

Air Champêtre — Francis Poulenc (1899-1963)

Claire Mosley, *soprano*
student of Dan Weeks
Caroline Drury, *piano*

"En fermant les yeux"
from *Manon* — Jules Massenet

Josh Hamilton, *tenor*
student of Dan Weeks
Maryanne Mattingly, *piano*

"Fleurs" — Francis Poulenc (1899-1963)

Lydia Cepeda, *soprano*
student of Donn Everette
David George, *piano*

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, April 16, 2009
3:00 p.m.
Margaret Comstock Concert Hall



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Invention 13 in A minor
BWV 784 — J. S. Bach (1685-1750)

Rodney Younger, *percussion*
student of Jeffrey Luft
Brandon Thomas, *banjo*

Frogs — Keiko Abe (b. 1937)

Sam Rouster, *marimba*
student of Jeffrey Luft

Etude in Ab Major
Op. 6, No. 2 — Claire Omar Musser

Tony Johnson, *marimba*
student of Jeffrey Luft

Restless — Rich O'Meara (b. 1957)

Jimmy Weixler, *marimba*
student of Jeffrey Luft

Conquering the Legions of Rome — John Pratt

Brittany Allen, *snare drum*
student of Jeffrey Luft

Sonata in F Major, Hob. XVI: 23 — Franz Joseph Haydn (1732-1809)

James Sparks, *piano*
student of Naomi Oliphant

UNIVERSITY OF
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*presents*

# University Classical Guitar Ensemble

**Dr. Stephen Mattingly, *director***

Thursday Evening
April 16, 2009
6:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
*Thank you.*

## UNIVERSITY CLASSICAL GUITAR ENSEMBLE

Dr. Stephen Mattingly, *director*

Alberto Abril
Jennifer Baker
Armistead Grandstaff
China Huddleston
Parker Scinta
Katelyn Thompson

# PROGRAM

Two Dances
*Alman*
*Pavanas I*

John Dowland (1563-1626)
Gaspar Sanz (1640-1710)

Concerto in G, TWV 401
Allemande
Ballo
Giga

Georg Telemann
(1681-1767)
arr. Sparks

*Pavane pour une infante défunte*

Gabriel Faure
(1845-1924)
arr. Mattingly

Lieder ohne Worte Op. 19, No. 4

Felix Mendelssohn
(1809-1847)
arr. Mattingly

Oriental

Enrique Granados
(1867-1916)
arr. Mattingly

El vito

Spanish Traditional

Jennifer Baker, Armistead Grandstaff, China Huddleston

*Rumores de la Caleta*

Isaac Albeniz
(1860-1909)
arr. Mattingly

Alberto Abril, Parker Scinta, Katelyn Thompson

Scherzino Mexicano

Manuel Ponce
(1882-1948)

Portraits of Spain

Bill Bay

UNIVERSITY OF
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*presents*

# Kurt Bonnett, *trumpet*

*Student of Michael Tunnell*

*with*

**Liz Ames, *piano***
**Anne Rudolph, *violin***

## Graduate Student Recital

Friday Afternoon
April 17, 2009
5:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

Sonata No. 1 in F — Pietro Baldassare (c1683; d after 1768)
- I. Allegro
- II. Grave
- III. Allegro

Concerto in Eb — Johann Neopmuk Hummel (1778-1837)
- I. Allegro con Spirito
- II. Andante
- III. Rondo

Trio for Trumpet, Violin, and Piano — Eric Ewazen (b. 1954)
- III. Adagio

## INTERMISSION

Solus — Stanley Friedman (b. 1951)
- I. Introduction
- II. Furtively
- III. Scherzando and Waltz
- IV. Fanfare

Sonata for Cornet and Piano — Thorvald Hansen (1847-1915)
- I. Allegro con brio
- II. Andante con espressione
- III. Allegro con anima

# PROGRAM NOTES

## Sonata No. 1 in F for Cornetto — Pietro Baldassare

Little is known about the Italian born composer, Pietro Baldassare. Some sources say he was born in Rome, while others say Brescia. He lived from the early 1680's to the late 1760's. Few of his compositions have survived, but among those that have survived include two sonatas for cornetto. The cornetto, is a wooden instrument that is long, with a slight curve. It has seven fingerholes, and its fingering system is similar to that of the recorder. Sound is produced on the instument by vibrating the lips inside a small bowl shaped mouthpiece. Many composers such as Bach and Giovanni Gabrielli preferred to write for the cornetto because of its chromatic capabilities. Sonata number 1 in F is canonic in compositional style, and closely resembles the styles of many composers of the Accademia Filarmonica of Bologna. The work is in three movements; Allegro, Grave, and Allegretto. Today, much of the literature that has been written for the cornetto is performed on piccolo trumpet.

## Concerto for trumpet in Eb — Johan Neopmuk Hummel

On New Year's Day in 1804, a solo piece for keyed trumpet was performed at the court of Prince Esterhazy as Tafelmusik, or dinner music. The solo for the keyed trumpet, originally in the key of E, and written by Johan Neopmuk Hummel has become a standard in solo trumpet literature. Hummel's trumpet concerto was completed on December 8, 1803, and was first performed by the soloist for whom it was written, Anton Weidinger. Although the concerto was originally written in the key of E, it is often performed in E-flat because of the availability, and facility of the instruments available. The first publication in the key of E-flat for was edited by Armando Ghitalla and published by Robert King Music in 1959.

The first movement of the concerto begins with a long orchestral introduction, and an arpeggiated fanfare figure announces the entrance of the trumpet. The movement continues, going back and forth between lyrical and heroic fanfare styles. It is in sonata form, modulating down a major 3rd, before returning to the original key for the recapitulation.

The second movement is through-composed, and resembles the music one might hear in an opera aria. Wavy lines found over sustained notes have been a topic of controversy for many years. Some performers interpret this marking as a trill, while others play it as vibrato. However, in the original manuscript, it was discovered that trills were notated in a slightly different manner. This movement begins slowly, in a minor key, but picks up tempo, eventually modulating to major, which leads to an attacca transition to the finale.

The finale is a rondo that features virtuosic scales and ornaments that require quick fingers, and the ability to double tongue. The first three sections (ABA) are in E-flat Major. The C section is in E-flat Minor, and the A section returns in E-flat Major.

## Trio For Trumpet, Violin, and Piano — Eric Ewazen

Eric Ewazen's *Trio for Trumpet, Violin, and Piano* was written in 1992 for Chris Gekker, Mayuki Fukuhara, and Collette Valentine. The work is in four movements, and is cyclic. The third movement is an adagio that features uneven double stop tremolos in the violin that mimic the sound of a marimba. The music intensifies, as it moves to a double time feel, with the violin and trumpet providing rhythmic tension by creating a feeling of three against two, but eventually lining up in perfect rhythmic harmony. The rhythmic intensity lessens with a very short cadenza-like solo in the trumpet, which brings the ensemble back to the original tempo of the movement.

## Solus — Stanley Friedman

Born in 1951, Stanley Friedman has become one of America's premier composer of new music. He received a Doctorate in composition from the Eastman School of Music. His composition *Solus* for unaccompanied trumpet was written in 1975, and is in four short movements that feature extended techniques on the instrument that have become popular in 20th century music, and requires the performer to play within a three-plus-octave range

The first movement, *Introduction*, begins softly, using all twelve notes in the chromatic scale, before repeating. The music quickly builds in intensity, using tempo and dynamics, as the movement concludes in a frenzy, with the range being extended in both directions. This movement features trills, valve-tremmolos, flutter tonguing, and glissandi with the valve slides.

Movement two, titled *Furtively*, begins much in the same manner as the first movement. Slowly building to the climax in the middle of the movement, and sputtering to a halt at the end. This movement features Slide Glissandi, pedal tones, and quarter-tones.

The third movement is perhaps the most theatrical and unique. It starts with a muted scherzando that is light and playful, and features mixed meters, which misplace the sense of downbeat. It then moves to a waltz that is over-dramatic, and intended to sound as though an inexperienced soloist were attempting to perform a work that is too difficult. The waltz ends with a temper tantrum, sounding as though the performer has encountered a passage that is too difficult. The scherzo returns un-muted, and the movement ends softly.

In order for the fourth movement, *Fanfare*, to work properly, it must be performed on C trumpet. By removing the second valve slide, many of the real tones can be reproduced, sounding much softer, and distant. This change in timbre is used in full effect, alternating between "false" tones and "real" tones. In addition to removing the second valve, this movement also calls for flutter tonguing, slide glissandi, and extends the range into the pedal register. Solus has become one of the most popular pieces for unaccompanied trumpet, and is often performed for solo competition as well as auditions.

## Sonata in Eb for Cornet and Piano

**Thorvald Hansen**

Danish composer Thorvald Hansen, wrote *Sonata for Cornet and Piano* in 1915, the final year of his life. The sonata was dedicated to Count W. Schulin Zeuten and was used as an audition piece for the Royal Danish Orchestra for many years, the orchestra which Hansen held the principal chair trumpet from 1884 to 1915. The work is in three movements; *Allegro con brio, Andante con expressione,* and *Allegro con anima.* The first and third movements are light and whimsical, in the key of E-flat major, while the second movement is slow with rubato, and composed in the relative C-minor.

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*presents*

# Jonas Butler, *trumpet*

*Student of Ansyn Banks*

*with*

**Anderson Pessoa, *saxophone***
**Noah Barker, *piano***
**Josh Kavanaugh, *guitar***
**Amy Hutts, *bass***
**Zack Kennedy, *drums***

## Graduate Student Recital

Saturday Afternoon
April 18, 2009
3:30 p.m.
Malcolm Bird Recital Hall

# PROGRAM

| | |
|---|---|
| Bernie's Tune | Jerry Leiber & Mike Stoller<br>(b. 1933), (b. 1933) |
| Sidewinder | Lee Morgan<br>(1938-1972) |
| Lady Bird | Tad Dameron<br>(1917-1965) |
| Half Nelson | Miles Davis<br>(1926-1991) |
| Blue Train | John Coltrane<br>(1926-1967) |
| No Surprises | Radiohead<br>Arr. Jonas Butler |
| Another Star | Stevie Wonder<br>(b. 1950) |

# PROGRAM NOTES

## Bernie's Tune - Jerry Leiber & Mike Stoller (b. 1933)

I first came across this tune in my advanced repertoire class. I could not get it out of my head that day and it has been one of my favorites ever since. It is a standard 32-bar, A A B A form, which begins in D minor and switches to B-flat major for the bridge. This tune was written during the "cool" era of jazz and sounds best at a moderate tempo and volume. The chord changes are simple and elegant which lend themselves appropriately to re-harmonization as well. It was written for, not by Bernie Miller, who was a popular jazz vocalist of the cool era. Leiber and Stoller were quite prolific song writers in their time and could be equated with Rogers and Hart in terms of output. Our inspiration for performing this tune comes mainly from Gerry Mulligan's famous performance of 1956, but as if he were to perform it today.

## Sidewinder - Lee Morgan (1938-1972)

Lee Morgan's impossibly catchy and infectious tune, "Sidewinder," is perhaps his best known and best loved. It was released in 1963 on the album of the same name. This tune clearly comes out of the hard bop/funky jazz era as it is a hybrid of several styles but firmly rooted in the blues. The rhythm is a boogaloo which draws influence from Cuban music as well as rhythm and blues. The form could be considered a 24 bar blues with each section lasting twice as long as in a traditional blues. This gives soloists time to "stretch out" and explore ideas all within the confines of a comfortable groove. Lee Morgan's playing on this release is reminiscent of his mentor, Clifford Brown, but with virtuosic flourishes of the bebop language in a more relaxed, "danceable" sentiment.

## Lady Bird - Tad Dameron (1917-1965)

"Lady Bird" was first performed Charlie Parker and his sideman, Miles Davis, in 1947. This tune has a simple, angular melody and rapid chord movement. The tempo is moderate for a bebop tune, but is relatively quick and demanding on the ensemble. The form is a through-composed 16 bars and, like many bebop tunes, is primarily designed as a vehicle for improvisation. A number of Dameron's other standards such as "Hot House," "Our Delight," and "Good Bait," are best known in particular versions that feature brilliant bebop improvisation.

## Half Nelson - Miles Davis (1926-1991)

"Half Nelson," written one year later, is a contrafact of "Lady Bird" with a few additional chords. The melody is derived from one of Miles Davis' improvised solos. I consider "Half Nelson" to be a perfect bebop melody. It contains idiomatic patterns and well contoured melodic lines, but also contains space and cleverly deviant harmonic ideas as well. Davis was a master of playing only what was

necessary to convey an idea, always with patience and certainty.

## Blue Train - John Coltrane (1926-1967)

Coltrane's 1957 album *Blue Train* is an inspiration and a staple of the jazz catalogue. If nothing else, listening to it inspires me to practice. Few albums contain such chemistry and virtuosity. The title track is an excellent representation of fresh and vanguard improvisations on a simple e-flat blues. In this album, Coltrane burns through complex vertical passages while trumpeter Lee Morgan pays lines that bridge the gap between soulful and cerebral. The implementation of a quartet without drums for this tune gives it a transparent sound and softer tone.

## No Surprises - Radiohead (Arr. Jonas Butler)

This song is loosely considered jazz, but certainly displays jazz's influence. Here we have a modern rock composition that draws inspiration from Pink Floyd and Cole Porter simultaneously. It floats along at a brisk andante with shimmering, translucent dissonances that give it the characteristics of an old standard. "No Surprises" was written as a response to a challenge that Radiohead, with their propensity for protean and complex music, could not write a sweet and simple song. It comes from Radiohead's 1997 release, the critically hailed *Ok Computer*. "No Surprises" is part of a song cycle that portrays the tendency to become dehumanized in an increasingly cold, technical society. The song's lyrics are a plea for a calm, peaceful life.

A heart that's full up like a landfill
A job that slowly kills you
Bruises that won't heal
You look so tired, unhappy
Bring down the government
They don't, they don't speak for us
I'll take the quiet life
A handshake of carbon monoxide

No alarms and no surprises
No alarms and no surprises
No alarms and no surprises

Silent
Silent

This is my final fit, my final belly-ache with
No alarms and no surprises
No alarms and no surprises
No alarms and no surprises, please

Such a pretty house, such a pretty garden
No alarms and no surprises
No alarms and no surprises

No alarms and no surprises, please

My arrangement is very faithful to the original in terms of harmonic and melodic content; the instrumentation is designed to provide as full and rich a sound possible for a jazz sextet. I have also included a section for improvisation based on the chord changes to the verses. The sound is made slightly more complex with the addition of upper structure harmonies and some "rootless" jazz voicing.

## Another Star - Stevie Wonder (b. 1950)

This rousing Stevie Wonder classic comes from his popular 1976 release, *Songs in the Key of Life*. This song has a 40-bar A A B A form with A sections in F sharp minor and a B section in D major. The original Latin/disco style, very popular in the 70's, has not aged well. We endeavor to capture the boundless energy of the original, but with an authentic Latin style. The incorporation of the Afro-Cuban rhythm "bayon" gives this song a brisk feeling superimposed over a half-time, two-beat pulse. I was excited to find this song which is included in the Hal Leonard Real Book. "Another Star" contains much more complex harmonic structure than immediately apparent. It is a challenging song as a basis for improvisation. It demands high levels of energy and concentration to make it sound effortless. While not a "hit" for Stevie Wonder, this is certainly a gem in his vast catalogue and an excellent addition to the jazz canon. The lyrics are about seeing clearly what is most valuable only after mistakenly searching for something else in vain.

For you
There might be another star
But through my eyes the light of you is all I see

For you
There might be another song
But all my heart can hear is your melody

So long ago my heart without demanding
Informed me that no other love could do
But listen did I not though understanding
Fell in love with one
Who would break my heart in two

For you
Love might bring a toast of wine
But which each sparkle know the best for you I pray

For you
Love might be for you to find
But I will celebrate our love of yesterday

So long ago my heart without demanding
Informed me that no other love could do
But listen did I not though understanding

Fell in love with one
Who would break my heart in two

For you
There might be another star
But through my eyes the light of you its all I see

For you
There might be another song
But in my heart your melody will stay with me

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# PROGRAM

Rhapsody for Euphonium (1994) — Jerry Brubaker

Sonata V — Johann Ernst Galliard (1680-1749), Edited by Josef Marx, Arr. By John Clark
- Adagio
- Allegro e Spiritoso
- Alla Siciliano
- Allegro Assai

Soliloquies (2001) — John Stevens (b. 1951)
- I. Maestoso, Freely-deciso
  Expressive, Vivace
- II. Adagio-molto espressivo
- III. Vivace

## INTERMISSION

Creole Girl (1968) — H. Leslie Adams (b. 1932)

Concerto, Op. 114 (1988) — Derek Bourgeois (b.1941)
- I. Allegro
- II. Adagio
- III. Presto

# PROGRAM NOTES

## Rhapsody for Euphonium — Jerry Brubaker

Pennsylvania native Jerry Brubaker has earned degrees from the Eastman School of Music and the Catholic University of America. During his 30 years in the United States Navy Band in Washington D.C., he served as a French horn soloist, composer and arranger. In 1985 he became the Navy Band's chief arranger, a position he held until his retirement in 1998.

Composed in 1994, the *Rhapsody for Euphonium* begins with a freely composed powerful statement. It then transitions into a slow melodic section, featuring the sweet sound of the euphonium with beautiful soaring lines. The *Allegro* section introduces "a very lively, bouncing theme" that moves into the cadenza that explores the technique of the player.

## Sonata V — Johann Ernst Galliard

Born in 1680, Johann Ernst Galliard composed six sonatas for the bass clef instrument. To this day, scholars are debating on the intended instrument for these sonatas, due to the accessible range the pieces present to many instruments. They have become standard repertoire in the low brass world.

The sonatas first three movements are in d minor. The first movement, *Adagio,* is slow and melancholy, yet ends with hope on a half cadence that proceeds into the second movement, *Allegro e Spritoso.* This movement is quite virtuosic with numerous rising and falling eighth notes. The third movement, *Alla Siciliano,* is a dance form, and leads into the fourth and most lively movement. The *Allegro Assai,* meaning fast music, is the only movement in the parallel major key. Flooded with triplet notes, this piece dances and creates a jovial mood.

## Soliloquies — John Stevens

John Stevens has been on a member of the faculty at the University of Wisconsin-Madison since 1985, following four years as the tuba-euphonium professor at the University of Miami (Florida) School of Music. Stevens has frequently performed New York City and other international venues with ensembles such as Chuck Mangione Orchestra, The American Brass Quintet and the Aspen Festival Orchestra.

*Soliloquies* challenges the possibilities of the euphonium in an unaccompanied setting, and is composed in three movements, *Maestoso, Adagio,* and *Vivace.* The first movement is a study in contrasts, beginning with a very bold statement, then switching to a fast agitated section that alternates time signatures and changes in dynamics. The second movement relies on the euphonium's smoothness with its eerie melody that is characterized by large leaps. The last movement, Vivace, is in a very fast tempo, featuring many eighth-note patterns that cover the range of the

instrument.

## Creole Girl — H. Leslie Adams

*Creole Girl* is one of a group of poems written by Leslie Morgan Collins. In "Night Songs," the poem is set to music by African-American pianist/composer H. Leslie Adams. Originally for piano, this beautiful song has found its way from vocalist to the euphonium. Beautifully composed, the listener can close his eyes and imagine a beautiful Creole girl dancing and laughing while an on-looker observes the beauty that embraces the rich heritage of many worlds.

When you dance, do you think of Spain,
Purple skirts and clipping castanets,
Creole Girl?
When you laugh, do you think of France,
Golden wine and mincing minuets,
Creole Girl?
When you sing, do you think of young America,
Grey guns and battling bayonets?
When you cry, do you think of Africa,
Blue nights and casual canzonets?
When you dance, do you think of Spain,
Purple skirts and clipping castanets,
Creole Girl?

## Concerto, Op. 114 — Derek Bourgeois

The Bourgeois *Concerto* was commissioned by the British Trombone Society and premiered at the International Trombone Workshop 1988 by trombonist Christian Lindberg. This work is equally appropriate to perform on the euphonium and is becoming standard repertoire with performance options for Symphony Orchestra, Concert Band, or British Brass Band. Written in classical Concerto form, the piece's three movements present three very distinct personalities. The opening movement has two themes. The first opens with very stately and the second contrast with a smooth melody. The second movement allows the soloist to be very expressive and somewhat contemplative. The last movement is a showcase of rapid, steady tongue speed.

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### PROGRAM

**Canciones Españolas Antiguas** — **Frederico Garcia Lorca** (1898–1936)/ arr. Sharon Isbin
- Anda, jaleo
- Las morillas de Jaén
- El café de Chinitas
- Nana de Sevilla
- Sevillanas del siglo XVIII

*Voice & Guitar*

**Recuerdos de la Alhambra** — **Francisco Tárrega** (1852–1909)

**Asturias** — **Isaac Albeniz** (1860–1909)/arr. Segovia
*Guitar solo*

**Aranjuez ma pensée** — **Joaquin Rodrigo** (1901–1999)

**Adiós** — **Enrique Madriguera** (1904–1973)
*Voice & Guitar*

### INTERMISSION

**Canciones sefardíes** — **Manuel Garcia Morante** (b. 1937)
- Cuando el rey Nimrod
- Morena me llaman
- A la una naci yo
- Nani, nani

*Voice & Guitar*

**Capricho árabe** — **Francisco Tárrega** (1852–1909)

**Waltz, Opus 8, #4** — **Agustin Barrios Mangoré** (1885–1944)
*Guitar solo*

**Siete canciones populares Expañolas** — **Manuel de Falla** (1876–1946)/ arr.Pujol/Llobet
- Anda, jaleo
- Las morillas de Jaén
- El café de Chinitas
- Nana de Sevilla
- Sevillanas del siglo XVIII

*Voice & Guitar*

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# Program Notes

*by John Hausman*

**Federico García Lorca (1989-1936)** is the best-known Spanish poet of the 20th century. A diverse range of musicians, including George Crumb, Dmitri Shostakovich, Luigi Nono, folksinger Joan Baez, and English punk band The Clash have set his texts. Lorca had an interest in Spanish folklore and Gypsy flamenco music, and this colored much of his poetry. His murder by supporters of Francisco Franco in the early days of the Spanish Civil War has recently been ruled a crime against humanity.

The cante jondo ("deep song") style has informed all of the settings from the Canciones Española Antiguas. This traditional Andalusian song form is a serious and important genre of flamenco music that was partially revived through the work of Lorca and composer Manuel de Falla, who collaborated in a series of concerts that featured cante jondo performances. Lorca's setting of Anda, jaleo is charged with the rhythmic energy that is characteristic of flamenco music. Las Morillas de Jaén is a 15th century popular song that refers to the Reconquest, a time where the Muslims were forced to convert by the Christian Spaniards. En el Café de Chinitas reflects the reputation of The Chinitas Café as a famous venue for flamenco music. The song tells of a braggart's challenge of famous bullfighter Paquiro. The last two songs contrast the quiet lullaby Nana de Sevilla with the exuberant Sevillanas del Siglo XVIII, with its raucous celebration of Seville and the Andalusian life.

**Francisco Tarrega (1852-1909)** is an important Spanish composer of guitar music. After early study of piano at the Madrid Conservatory, he toured Europe as a guitarist. Renowned as a virtuoso, Tarrega was called the "Sarasate of the guitar," and his recitals were seminal in establishing the modern guitar as a concert instrument. Aspects of his musical style draw inspiration from his Spanish heritage, such as incorporating exotic scales from flamenco music into his melodies.

Tarrega's drew inspiration for his Recuerdos de la Alhambra ("Memories of the Alhambra") after a trip to Granada, where he visited the famous Moorish palace. The piece captures the palace's exotic beauty, with its arabesques and fountains. The fountains are programmatically depicted through the use of a guitar technique called tremolo. When playing tremolo, the guitarist plays the accompaniment on the lower strings, while rapidly alternating the fingers to sustain musical lines on the higher strings. Tremolo beautifully circumvents one of the challenges of the instrument, its inability to sustain pitches. The opening minor section has a delicate, lyrical quality. The middle section brightens the mood of the work, appearing like the sun striking one of the palace's many pools. The pensive quality of the work returns with the opening minor, and the delicate ending can leave the listener feeling refreshed and introspective.

**Isaac Albéniz (1860-1909)** began his career as a pianist at the age of four. He toured Europe and the Americas in his teens, and then traveled to Budapest to study piano with Franz Liszt. An early impressionistic master and friend of Debussy and Ravel, he is most renowned as a composer for his use of Spanish folk music. His music also draws inspiration from flamenco music and the cante jondo tradition.

Albéniz's nationalistic idiom is evident in his Leyenda (Preludio- Asturias). The work, originally for piano, appeared in numerous collections of Albéniz's music,

most famously in the Suite española. The title Leyenda demonstrates the deep roots the music has in Andalucia, home of both the Moorish invasion and of flamenco music. Characteristic of flamenco music is the use of a guitar technique called rasgueado, a percussive attack created by flinging the right hand fingers out to strike the strings. Rasgueados are featured after the long crescendo that begins the piece. A middle section contains more nationalistic references, including a soulful melody reminiscent of the Moorish cante jondo and a rhythmic, dance-like melody. The opening material returns with even more frantic intensity, and a simple harmonized melody tames the tension after a final virtuosic flourish.

Blind from the age of three, Joaquín Rodrigo (1901-1999) studied composition in his native Spain and with Paul Dukas in Paris. He and Moreno Torroba led a movement to reinvigorate Spanish classical music by drawing on folk and Baroque traditions. His own description of his music as fundamentally conservative or "faithful to tradition" is evident in his guitar pieces, many of which are central works in the repertoire.

Rodrigo's guitar concertos, including the famous Concierto de Aranjuez are significant Spanish works in the genre. Rodrigo reworked the second movement of this concerto into the song Aranjuez, ma pensée. The quiet guitar chords of the concerto's opening accompany a searching phrase that reveals Rodrigo's eloquent melodic gift. This melody strives to convey the poignant message of the text, never straying far from its essential essence and adding to its incredible emotional impact.

**Enric Madriguera (1902-1973)** was born in Barcelona, Spain, where he studied piano with Enrique Granados. After emigrating to the United States, he played with American dance bands. He developed an international following by the age of twenty, conducting throughout the Americas, the Caribbean and Europe. While touring in Cuba, he discovered Afro-Cuban music, and imported Latin jazz into the U.S. Interestingly, he is the brother-in-law of the famous guitarist Andres Segovia.

Madriguera's tender love song, "Adios," is written in a popular idiom. In the original arrangement, a mix of jazzy chords and Latin rhythms combine under a simple flute riff to support a melody of studied effortlessness. The direct melodic simplicity lends much to the song's accessibility. In ways similar to Lorca and de Falla, Madriguera drew on his Spanish heritage by blending nationalism into his particular compositional voice, drawing on the past while simultaneously inventing a new future.

**Manuel Garcia Morante (1937-)**, composer and pianist, has studied in both Spain and France. For many years he toured the world with Victoria de los Ángeles, Carmen Bustamante and Conxita Badia.

He is a highly active and prolific composer; since 1979, he has focused on composition, including five operas, hundreds of lieder, symphonic works, cantatas, masses, chamber works, and works for guitar and for piano. many of his songs are harmonizations of traditional songs from such diverse places as Majorca, Andalusia, Cantabria, Japan, and Ireland. His interest in traditional Catalan and Sephardic songs springs from work with his wife, the mezzo-soprano Myriam Alió, who premiered his folk music harmonizations.

Francisco Tarrega's famous serenata Capricho Árabe reveals the delicate lyricism of the composer. An opening fantasia introduces a slow melodic dance. Throughout the work, Tarrega's scalar flourishes are highly expressive gestures that are characteristic of nationalist Spanish musical rhetoric. Midway through the piece, Tarrega moves to the relative major mode, which brightens the melody and affords it more dramatic potential. This potential is realized with a change back to the original minor, the poignancy of which stands in greater relief after the middle section.

**Agustín Barrios Mangoré (1885-1944)** is one of Paraguay's most famous musicians. He was the first Latin-American guitarist to be heard in Europe. His critical acclaim as a performer in his own lifetime heralded him as the "Paganini of the guitar." A combination of formal study and transcription of works by Bach, Beethoven, and Chopin solidified Barrios's compositional technique. Many of his works have entered the guitar repertory. Suggested listening might include his short suite La Cathedral, the Sueño en la Floresta or the beautiful Julia Florida.

Vals op. 8, no. 4 is typical of Barrios's musical style. Characteristically, his melodies flow from one to another, and include a rhythmic vitality. This trait is highlighted by the second theme of the work, a melody that exploits the expressive potential of the guitar's lower strings. A sensitive interpretation of Barrios' music leads one to understand why legendary guitarist John Williams has called him the greatest composer of guitar music.

**Manuel de Falla (1876-1946)** is the preeminent figure of 20th-century Spanish music. After early study of piano and composition in Madrid, he moved to Paris, where he became friends with such luminaries as Ravel, Debussy, and Paul Dukas. His best known work, The Three-Cornered Hat, was commissioned by Serge Diaghilev, and featured set design by Pablo Picasso. His musical language was predominantly neo-classical and nationalistic, with occasional excursions into other aspects of modernism. After the death of his friend Frederico García Lorca at the outbreak of the Spanish Civil War, he emigrated to Argentina, where he peacefully lived out the rest of his days.

Falla's song cycle Siete Canciones populares Españolas begins with "El Paño Moruno," which uses traditional Spanish modes to achieve its unique nationalistic coloring. The next piece in the work, the "Seguidilla Murciana," is inspired by the seguidilla, a quick Spanish folksong and dance usually in triple meter. Dance rhythms also color the instrumental interludes in the "Jota." One of the highlights of the set is the ruminative "Asturiana." In de Falla's original version for piano, a steady accompaniment of broken octaves sets the plaintive melody into stark relief. A similar texture is present in the "Nana," a beautiful lullaby with Spanish modal inflections. The relatively simple melody in "Canción" allows de Falla opportunity to color the work with provocative modernistic harmonies. The work ends with the passionate "Polo," with its Spanish gypsy-influenced cante jondo.

**Frederico Garia Lorca**
*Canciones Española Antiguas*

**Anda, jaleo**

Yo me subí a un pino verde
Por ver si la divisaba
Y sólo divesé el polvo
Del coche que la llevaba.

¡Anda, jaleo, jaleo!
Ya se acabó el alboroto
Y vamos al tiroteo.

En la calle de los muros
Han matao a una paloma;
Yo cortaré con mus manos
Las flores de su corona.

¡Anda, jaleo, jaleo!
Ya se acabó el alboroto
Y vamos al tiroteo.

No salgas, paloma, al campo,
Mira que soy cazador,
Y sit e tiro y te mato
Para mí será el dolor,
Para mí será el quebranto.

¡Anda, jaleo, jaleo!
Ya se acabó el alboroto
Y vamos al tiroteo.

*Old Spanish Songs*

**On with the Noise**

I climbed up a green pine tree
To see if I could see her,
But all I saw was the dust
Of the carriage taking her away.

On, on with the noise!
For the riot is over,
And the shooting with start.

In the street of the walls
They have killed a pigeon;
With my hands I will cut
The flowers for its wreath.

On, on with the noise!
For the riot is over,
And the shooting with start.

Pigeon, don't go to the field,
For I am a hunter,
And if I shoot and kill you
Then I will feel sorry,
Then I will feel sad.

On, on with the noise!
For the riot is over,
And the shooting with start.

**Las Morillas de Jaén**

Tres morillas
Me enamoran en Jaén
Axa, Fatíma y Marién.

Tres morillas tan garridas
Iban a coger olivas
Y hallabanlas cogidas
en Jaén:
Axa, Fatíma y Marién.

Y hallabanlas cogidas
Y tornaban desmaidas
Y las colores perdidas
en Jaén:
Axa, Fatíma y Marién.
Tres moricas tan lozanas
Tres moricas tan lozanas
Iban a coger manzanas
en Jaén:
Axa, Fatíma y Marién.

Dijeles: ¿Quien sois, señoras,
De mivida robadoras?
Cristianas que eramos moras
en Jaén:
Axa, Fatíma y Marién.

Tres morillas
Me enamoran en Jaén
Axa, Fatíma y Marién.

**The Moorish Girls from Jaén**

I fell in love
with three Moorish girls in Jaén
Axa, Fatíma y Marién.

Three pretty Moorish girls
Went to pick olives,
And they found them picked
in Jaén
Axa, Fatíma y Marién.

And they found them picked
And they went back discouraged
And their color had faded
in Jaén
Axa, Fatíma y Marién.
Three lively Moorish girls
Three lively Moorish girls
Went to pick apples
in Jaén
Axa, Fatíma y Marién.

I said to them: who are you, ladies,
Thieves of my life?
Christians who were Moors
in Jaén
Axa, Fatíma y Marién.

I fell in love
with three Moorish girls in Jaén
Axa, Fatíma y Marién.

## En el Café de Chinitas

En el Café de Chinitas
Dijo a Paquiro un germano
Soy mas valiente que tu
Mas torero y mas gitano.

Saco Pacquiro el relo
Y dijo de esta manera:
Este toro ha de morir
Antes de las cuarto y media.

Al dar las cuatro
En la calle
Se salieron del café
Y era Paquiro en la calle
Un torero de cartel.

## Nana de Sevilla

Esta galapaguito
No tiene mare;
Lo parió una serrana
Lo echo a la calle.

Este niño chiquite
No tiene cuna;
Su pare es carpintero
Y le hara una.

## Sevillanas del Siglo XVIII

¡Viva Sevilla!
Llevan las sevillanas
En la mantilla
Un letero que dice:
¡Viva Sevilla!

## The Chinitas Café

In the Chinitas Café
A braggart said to Paquiro:
I am braver than you are,
More of a bullfighter and gypsy.

Paquiro took out his watch
And said in this way:
This bull must die
Before half past four.

When it struck four
In the street,
They came out of the café
And Paquiro was in the street
A bullfighter on a poster.

## Seville Lullaby

This little tortoise
Has no mother;
A highland girl bore him,
And left him in the street.

This tiny boy
Has no cradle;
His father is a carpenter,
And will make him one.

## Sevillian Dances of the XVIII Century

Long life to Seville!
The girls from Seville
Wear in the mantilla
A sign which says:
Long life to Seville!

¡Viva Triana!
¡Vivan los trianeros,
lose de Triana!
¡Vivan los sevillanos
y sevillanas!

Lo trago andao,
La Macarena y todo
Lo tragio anado.

To tragio andao,
Cara como la tuya
No la he encontrao
La Macaeran y todo
Lo tragio andao

¡Que bien pareces,
ay, rio de Sevilla!
¡Que bien pareces,
lleno de velas blancas
y ramos verdes!
¡Ay, rio de Sevilla,
Que bien pareces!

¡Viva Sevilla!
¡Viva Sevilla!

Long life to Triana!
Love live boys and girls from Triana,
Long live the Sevillian boys
and the Sevillian girls!

I've been everywhere,
Even in the Macarena;
I've been everywhere.

I've been everywhere,
A face like yours
I've never found.
I've been everywhere,
Even in the Macarena.

How lovely you look,
Oh, river of Seville!
How lovely you look,
Full of white sails
And green branches!
Oh, river of Seville,
How lovely you look!

Long life to Seville!
Long life to Seville!

**Joaquín Rodrigo**

*Aranjuez, ma pensée*

Aranjuez,
Un lugar de ensueños y de amor
Donde un rumor de fuentes de cristal
En el jardín parece hablar
En voz baja a las rosas

Aranjuez,
Hoy las hojas secas sin color
Que barre el viento
Son recuerdos del romance que una vez
Juntos empezamos tu y yo
Y sin razón olvidamos

Quizá ese amor escondido esté
En un atardecer
En la brisa o en la flor
Esperando tu regreso

Aranjuez,
Hoy las hojas secas sin color
Que barre el viento
Son recuerdos del romance que una vez
Juntos empezamos tu y yo
Y sin razón olvidamos

En Aranjuez, amor
Tu y yo

*Aranjuez, my thought*

Aranjuez, a place of dreans and love
Where a rumor of crystal fountains in the gardem
seems to whisper to the roses

Aranjuez, today the dry leaves without color
which are swept by the wind
Are just reminders of the romance we once started
And that we've forsaken without reason

Maybe this love is hidden in one sunset
In the breeze or in a flower
Waiting for your return

Aranjuez, today the dry leaves without colour
which are swept by the wind
Are just reminders of the romance we once started
And that we've forsaken without reason

In Aranjuez, my love
You and I

**Enric Madriguera**

*Adios*

Adiós
Me voy linda morena lejos de ti
El alma hecha una pena porque al partir
No quiero que olvides nuestro amor

Hermosa flor
Mi alma cautivaste
Con la fragancia de tú candor
Tú eres toda mi ilusión
Tú eres mi dulce canción

Adiós
Me voy linda morena lejos de aqui
A llorar mi tristeza lejos de ti

Hermosa flor
Mi alma cautivaste
Con la fragancia de tú candor
Tú eres toda mi ilusión
Tú eres mi dulce canción

Adiós, Adiós
Me voy linda morena lejos de aqui
A llorar mi tristeza lejos de ti
Adiós

Adiós, Adiós
Me voy linda morena lejos de aqui

Translators Note: "linda morena" is a phrase we use in Spanish to say "sweet heart;" the phrase has nothing to do with the skin or hair color

Special thanks to Lydia Cepeda for her help translating

*Goodbye*

Good bye
I am leaving, beautiful brown skin girl, far away from you
My soul is now a sorrow because when
I'm gone
I don't want you to forget our love

Beautiful flower
You captured my soul
With the perfume of your charm
You are my hope
You are my sweet song

Good bye
Beautiful brunette, I am going far away
To cry my sadness away from you

Beautiful flower
My soul is captured with the
fragrance of your charm
You are my hope
You are my sweet song

Good bye, good bye
I am leaving, beautiful brown skin girl,
To cry my sadness away from you
good bye

Good bye, Good bye
Beautiful brunette, far away

Manuel de Falla

*Siete Canciones populares Españolas* — *Seven popular Spanish songs*

**El Paño Moruno** — **The Moorish Cloth**

Al paño fino, en la tienda,
una mancha le cayó;
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

On the fine cloth in the store
a stain has fallen;
It sells at a lesser price,
because it has lost its value.
Alas!

**Seguidilla Murciana** — **Seguidilla Murciana**

Cualquiera que el tejado
Tenga de vidrio,
No debe tirar piedras
Al del vecino.
Arrieros semos;
¡Puede que en el camino
Nos encontremos!

Who has a roof
of glass
should not throw stones
to their neighbor's (roof).
Let us be muleteers;
It could be that on the road
we will meet!

Por tu mucha inconstancia
Yo te comparo
Con peseta que corre
De mano en mano;
Que al fin se borra,
Y créyendola falsa
¡Nadie la toma!

For your great inconstancy
I compare you
to a [coin] that runs
from hand to hand;
which finally blurs,
and, believing it false,
no one accepts!

**Asturiana** — **Asturian**

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

Seeing me weep, it wept;
And the pine, being green,
seeing me weep, wept.

**Jota**

Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mio
Se lo pueden preguntar.

Ya me despido de tí,
De tu casa y tu ventana,
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Aunque no quiera tu madre...

**Nana**

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Naninta, nana,
Naninta, nana.
Duérmete, lucerito
De la mañana.

Translator's note: in this context, "nana" is a lullaby. The "ita" ending in "nanita" is an affectionate diminutive.

**Canción**

Por traidores, tus ojos,
voy a enterrarlos;
No sabes lo que cuesta,
»Del aire«
Niña, el mirarlos.
»Madre a la orilla
Madre«

Dicen que no me quieres,
Y a me has querido...
Váyase lo ganado,
»Del aire«
Por lo perdido,
»Madre a la orilla
Madre«

**Jota**

They say we don't love each other
because they never see us talking
But they only have to ask
both your heart and mine.

Now I bid you farewell
your house and your window too
and even ... your mother
Farewell, my sweetheart
until tomorrow.

**Nana**

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
of the morning.

**Song**

Because your eyes are traitors
I will hide from them
You don't know how painful
it is to look at them.
"Mother I feel worthless,
Mother"

They say they don't love me
and yet once
they did love me
"Love has been lost
in the air
Mother all is lost
It is lost Mother"

**Polo**

¡Ay!
Guardo una, ¡Ay!
Guardo una, ¡Ay!
¡Guardo una pena en mi pecho,
¡Guardo una pena en mi pecho,
¡Ay!
Que a nadie se la diré!

Malhaya el amor, malhaya,
Malhaya el amor, malhaya,
¡Ay!
¡Y quien me lo dió a entender!
¡Ay!

**Polo**

Ay!
I keep a... (Ay!)
I keep a... (Ay!)
I keep a sorrow in my breast,
I keep a sorrow in my breast
that to no one will I tell.

Wretched be love, wretched,
Wretched be love, wretched,
Ay!
And he who gave me to understand it!
Ay!

## Sharon Isbin



Acclaimed for her extraordinary lyricism, technique and versatility, GRAMMY Award winner Sharon Isbin has been hailed as "the pre-eminent guitarist of our time". She is also the winner of Guitar Player magazine's "Best Classical Guitarist" award, the Madrid Queen Sofia and Toronto Competitions, and was the first guitarist ever to win the Munich Competition. She has given sold-out performances throughout the world in the greatest halls including New York's Carnegie and Avery Fisher Halls, Boston's Symphony Hall, Washington D.C.'s Kennedy Center, London's Barbican and Wigmore Halls, Amsterdam's Concertgebouw, Paris' Châtelet, Vienna's Musikverein, Munich's Herkulessaal, Madrid's Teatro Real, and many others. She has served as Artistic Director/Soloist of festivals she created for Carnegie Hall and the Ordway Music Theatre (St. Paul), her own series at New York's 92nd Street Y, and the acclaimed national radio series Guitarjam. She is a frequent guest on national radio programs including All Things Considered and Garrison Keillor's A Prairie Home Companion. She has been profiled on television throughout the world, including CBS Sunday Morning and the A&E Network, and was a featured guest on Showtime Television's international hit series The L Word. On September 11, 2002, Ms. Isbin performed at Ground Zero for the internationally televised memorial. She performed as featured soloist in the soundtrack for Martin Scorsese's Academy Award winning film, The Departed. She has been profiled in periodicals from People to Elle, The Wall Street Journal and the New York Times, as well as on the cover of more than 35 magazines.

As a chamber musician, Ms. Isbin has performed with Mark O'Connor, Steve Vai, Nigel Kennedy, Denyce Graves, Susanne Mentzer, the Emerson String Quartet and the Chamber Music Society of Lincoln Center, among others. She performed a "Guitar Summit" tour with jazz greats Herb Ellis, Stanley Jordan and Michael Hedges; she made trio recordings with Larry Coryell and Laurindo Almeida, and duo recordings with Carlos Barbosa-Lima. She collaborated with Antonio Carlos Jobim, and has shared the stage with luminaries from Aretha Franklin to Muhammad Ali.

Born in Minneapolis, Sharon Isbin began her guitar studies at age nine in Italy, and later studied with Andrès Segovia and Oscar Ghiglia. A former student of Rosalyn Tureck, Ms. Isbin collaborated with the noted keyboardist in preparing the first performance editions of the Bach lute suites for guitar (published by G. Schirmer). She received a B.A. cum laude from Yale University and a Master of Music from the Yale School of Music. She is the author of the Classical Guitar Answer Book, and is Director of guitar departments at the Aspen Music Festival and The Juilliard School (which she created in 1989 becoming the first and only guitar instructor in the institution's 100-year history).

In her spare time, Ms. Isbin enjoys trekking in the jungles of Latin America, motorcycling through Greek islands, cross-country skiing, snorkeling and backpacking. Visit her on the Internet at www.sharonisbin.com

## Gemma Coma-Alabert



Spanish mezzosoprano Gemma Coma-Alabert is capturing international attention for her uniquely rich tone and vibrant interpretations in opera, oratorio, and recitals. In the summer of 2005, she made her USA debut at the Aspen Opera Theater Center as Medea in Cavalli's Giasone conducted by Harry Bicket, of which the New York Times said, "Gemma Coma-Alabert, a spitfire mezzo-soprano, made fine work of Medea in both vocal tone and characterization . . ." She returned to Aspen in 2006 as a guest artist for a recital of Spanish songs with guitarist Sharon Isbin.

The current season will see Ms. Coma-Alabert perform the title role in Vivaldi's Juditha Triumphans at the Festival de Torroella in Spain under Ottavio Dantone, and appear at the Liceu Opera of Barcelona as Rossweise in Die Walküre, conducted by Sebastian Weigle and starring Placido Domingo. Other appearances include opera arias with the San Juan Symphony in Colorado, USA, and recitals with guitarist Sharon Isbin.

Gemma Coma-Alabert has appeared frequently at the Opera Théatre de Besançon, in numerous roles including Rosina and Dorabella. Other recent appearances in France include Carmen at the Theatre de la Bourse in Lyon, and the title role in Ravel's L'enfant et les sortiléges with the Orchestre Philharmonique de Lorraine in Metz. She appears a soloist on the much-publicized new recording of the Mozart Requiem with period instrument specialist Jean-Claude Malgoire on the K617 label.

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# University of Louisville
# Symphony Orchestra

**Kimcherie Lloyd, *director***

*featuring*

**Amy Ensel, *flute***
**Luke Darville, *cello***

Sunday Evening
April 19, 2009
7:30 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

# PROGRAM

Overture to the opera *La Gazza Ladra* — Gioacchino Rossini (1792-1868)

Schelomo: Hebraic Rhapsody for Cello and Orchestra — Ernest Bloch (1880-1959)

Luke Darville, *cello*

## INTERMISSION

Concertino for Flute and Orchestra, Op. 107 — Cecile Chaminade (1857-1944)

Amy Ensel, *flute*
Nilson Galvão, Jr., *conductor*

Symphony No. 5, Op. 47 — Dimitir Shostakovich (1906-1975)

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

# PROGRAM NOTES

Tonight's program features a variety of contrasts and oppositions, both in terms of musical style and subject matter. Rossini's lighthearted overture gives way to the solemn yearning of Bloch's Hebrew Rhapsody, much in the same way the delicate, lyrical Chaminade Concertino with sonorous French melodies stands at odds with the severe, searing Soviet Shostakovich Symphony.

**Gioachino Rossini (1792-1868)**
**Overture to La gazza ladra, *The Thieving Magpie* (1817)**

While Rossini's opera *La gazza ladra* is seldom performed today in its entirety, perhaps because it is of a slightly more serious note than his famed comic operas, the overture remains an exceptionally popular concert piece. Opening with antiphonal snare drums, hearkening to the military's presence in the plot of the opera (which involves a returning soldier and a deserter), the piece then moves into a grand military march. Interconnected with the march is a lighter section, famed for its infectious melody in the woodwinds which has found its way into a myriad of TV commercials and films. The melody can be thought of as a link to the "thieving magpie" of the title – a mischievous bird that steals a piece of silver in the opera. One of the main characters is accused of stealing the silver, rather than the bird, and due to a series of events faces imprisonment and death. She is vindicated at the end, however, and the opera ends happily, typical of Rossini. Such a storyline may seem the result of a fantastically creative storyteller; however Rossini actually based his opera about a thieving bird upon true, contemporary events in Europe. A young servant girl had been put to death for stealing from her employer's silver – only for the piece to later be found in the nearby nest of a Magpie (full of other miscellaneous shiny objects). The events started a trend that began a questioning of the death penalty in Europe, and would have been a political topic familiar to the audience at the time of the opera's debut. The overture has faced the same fate of many of Rossini's great overtures – in this case the tale of intense drama and suspense with political overtones being reduced to its current status as popular background music for the latest commercial, or use in such cartoons as Ren and Stimpy – a fate similar to Rossini's other famed opera *William Tell*, whose overture now does not hearken towards the noble figure but rather to the galloping Lone Ranger.

**Ernest Bloch (1880-1959)**
**Schelomo, *Solomon: Hebrew Rhapsody for Cello and Grand Orchestra* (1915)**

> "The complex voice of the orchestra is the voice of his age... his world... his experience. There are times when the orchestra seems to reflect his thoughts as the solo cello voices his words. The introduction, which contains the germs of several essential motives, is the plaint, the lamentation—'Nothing is worth the pain it causes; Vanity of Vanities—all is Vanity'—an emotional, nearly a physiological reaction."
>
> *- Ernest Bloch describing Schelomo*

Schelomo was written after the composer's inspired readings of Ecclesiastes, a Book in the Hebrew Bible whose authorship is often contributed to King Solomon. Bloch throughout the first two decades of the twentieth century wrote a great deal of music inspired by his Jewish heritage. Rather than incorporating Jewish melodies and mannerisms into his music, though, he wished to express a certain religious atmosphere using his own musical vocabulary. This can clearly be heard in the music – as the orchestra and cello (the cello being the literal voice of King Solomon and the orchestra the world around him) seem to lumber around an exotic, Hebrew, decidedly Arabic landscape. The score is exceptionally complicated and a testament to Bloch's compositional abilities. Bloch desired to write a piece of music that ebbed and flowed in a manner similar to the Hebrew Language. He also wanted a piece of music that resonated with an air of exultant freedom and searching, symbolic of King Solomon's meditations and contemplations (he was revered for his knowledge and wisdom) upon life and God. As such, he departs a great deal from usual meter and a strict sense of time in the work, expressive freedom surging from carefully built rhythmic changes and peculiarities, even particular means of orchestration. While initially difficult for an orchestra to grapple, once the piece is mastered it is an engrossing, organic flow of ideas and atmospheres that sweeps over an audience as the Red Sea over the Egyptians. Despite several heated sections and grandiose orchestral climaxes, the piece exudes a somewhat meditative line of thought. King Solomon, despite his wisdom and reverence, was also a tragic figure. He ends up in Sin, and God splits his Kingdom in two. Schelomo represents this resignation into fate's hands, exemplified by a quiet, somber conclusion with cello and shadowy low instruments fading out of view. Despite this darkness, Bloch believed that there was hope to be found in Solomon, and in his work. Whatever that hope specifically was, though, remains somewhat cloudy and ambiguous, hidden in the billowing, glowing embers of the Cello-King's lamentations and outcries.

**Cécile Chaminade (1857-1944)**
**Concertino for Flute and Orchestra (1902)**

Though in recent years there has been rising popularity in several contemporary female composers, there is still a serious gender gap in the canon of orchestral works when it comes to feminine creation. This is especially true of the music from prior to a half century ago, when female composers in their own right were virtually nonexistent. Chaminade exists, though, as an important exception. She began composing at an early age, and was of great talent – the eight year old was praised by Bizet. She began a career as a talented pianist and composer, and her works were of great renown in her lifetime – especially her piano songs. Despite her popularity during her lifetime, many of her works have fallen out of view in recent years, perhaps due to her somewhat mainstream style for her time. While Debussy was breaking ground in composition in fin de siècle France, Chaminade was still composing in a more popular, nineteenth century style. Her Concertino is unmistakably French in flavor and feel, and charming, and has remained a popular showpiece for Flute since its composition – however since it contains no real innovative technique (it seems Chaminade was more concerned with writing music that would be well-received, popular, and easy on the ear), it isn't quite as well known as other French music, such as Debussy and Ravel, of her time period. An interesting anecdote exists in regard to the composition of this work. Chaminade

married a music publisher many years her senior. It was often seen as a marriage of convenience. Chaminade had become infatuated with a male flautist, who was about to marry another woman. Chaminade composed this Concertino, and gave the flautist this work on his wedding day – both as a gift and a plea for him to be with her instead. The story goes that the flautist declined Chaminade's plea. One has to imagine hearing the gorgeous, energetic work that the composer's feelings, if the story is true, must have been very deep for the flautist. It is no doubt that any flautist performing this technically demanding work has strong feelings for it – the flute puts on spectacular acrobatics with polished sheen and glistening technical brilliance in this brief, but delightful, Concertino.

**Dmitri Shostakovich (1906-1975)**
**Symphony No. 5 (1937)**
**I. Moderato**
**II. Allegretto**
**III. Largo**
**IV. Allergro non troppo**

Shostakovich's Fifth Symphony stands alongside other great composer's Fifth Symphonies, such as Beethoven, Tchaikovsky, and Mahler, as pinnacles of their creative talents and works fully realizing the capabilities, both technically and emotionally, of a symphony orchestra. Shostakovich wrote this Symphony during a time of great fear and paranoia in his life. His recent colorfully orchestrated, lively Opera and Ballet had received terrible reviews from the Soviet State Press, and there was talk of his needing immediate correcting and discipline so that his music more closely fit the austere guidelines of Stalin's prescribed social realism. Shostakovich wrote the Fifth Symphony as a response to this criticism. On the surface, the work is a traditionally structured Symphony, with strong, identifiable musical themes running throughout. An expansive, emotional first movement is followed by a lively, dance-like second movement, then followed by another expansive, highly emotional movement for strings and winds, the piece then ending in a bombastic, engaging finale. The work was accepted by the Soviet State as a stunning realization of social realism – in that the work was seen as depicting a man struggling to find himself in the emotional distress of the first three movements, before finally realizing hope, optimism, and glory within himself through identifying with others in the finale. In essence, the piece went far to reestablish Shostakovich in favorable standing with the state, and seemingly the public – the work reportedly got a 40 minute standing ovation at its premiere.

However, Shostakovich was never a very straightforward or simple man, and his Fifth Symphony is a classic example of this. Shostakovich was never a fan of his government in his private life. His creative output was totally dictated by the government. However, he retained his voice, and his creativity – in subtle ways. The Fifth Symphony is a response to the Soviet State criticizing his music. But it is not the affirmative response to criticism, as the State thought. It is a symbolic response of the state crushing his creativity.

This other reading of the Symphony is that it follows the lines of the creation of a man (specifically a man in Shostakovich's circumstances in Russia, but it can be applied

to all). The first movement is the man's realization of the world around him and the adversity he faces – adversity that leaps out in the form of an abrupt change in tempo and violent low piano motive near mid-movement. In Shostakovich's mind, his adversity was the criticism of the state. The second movement is a sort of waltzing joke parodying the strictness of life (perhaps Stalin himself), very reminiscent of one of Shostakovich's greatest inspirations Gustav Mahler. The third movement is requiem-like in the hymnal sounds of the strings, and great outcries for compassion. The fourth movement is a grim march toward maturity, where the man realizes that he must submit to the herd of humanity or face isolation and destruction.

In this light, the ending of the Symphony has been subject to debate. Advents of the Soviet State's argument for the celebratory end of this Symphony advocate a fast tempo at the end of the Symphony, which gives it an exciting, triumphant feel. Most American Orchestras end the work in this manner. The advents of what seem to be Shostakovich's own personal feelings about the work, though, play the end of the Symphony in a very slow tempo – as if the celebratory music is turned into a grinding, forced celebration of what is actually antagonizing defeat. Most Russian Orchestras end the work in this manner, and it is in this manner the work was premiered (and thought that the 40 minute standing ovation the work received was due to the Soviet audience's realization that this work was indeed about repression and submission, and that they identified with it). A Memoir of Shostakovich was published several years after his death, and contains his own commentary on the finale. He said the music represents "rejoicing," but a forced rejoicing. Shostakovich was writing music for the State, a work that celebrated socialism because that was what he was told he had to write, but also a work that clearly states that such forced rejoicing does not bring true triumph. In Shostakovich's words:

> "The rejoicing is forced, created under threat, as in Boris Godunov. It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shaky, and go marching off, muttering, 'Our business is rejoicing, our business is rejoicing.'"

The University of Louisville's Orchestra takes the Russian approach, and plays the finale at the slower tempo.

***- Notes by Cody Gault***

# BIOGRAPHIES

**Amy Ensel, *flute***

Amy Ensel is currently finishing her MM in Music Performance at the University of Louisville, KY where she studies with principal flutist of the Louisville Orchestra, Kathy Karr. Ms. Ensel holds the position of principal flute in the university's Symphony Orchestra and principle flute and piccolo in the university's Wind Symphony. She has been chosen for the past two years to perform in the KMEA Intercollegiate Orchestra playing principal flute and piccolo. She has held second flute and piccolo positions with the Orchestra of Northern New York, as well as the Northern Symphonic Winds. Ms. Ensel was honored to perform as soloist with the university's Symphony Orchestra last spring, as a winner of the 2007-2008 Concerto Competition. As an undergraduate, she had the honor of winning the Crane School of Music's Annual Concerto Competition in the spring of 2005 performing with the school's Symphony Orchestra later that fall. Ms. Ensel was also part of a woodwind quintet that took 2nd place the Crane School of Music Annual Chamber Music Competition in 2006. Most recently, she has been accepted in the American Wind Symphony. She has performed in master classes and taken lessons with flutist Joanna G'froerer, renowned classical and jazz flutist Hubert Laws, and former principal flutist of the L.A. Philharmonic, Jim Walker. Ms. Ensel holds a BM in Music Education and Performance Certificate from The Crane School of Music, SUNY Potsdam, NY.

**Luke Darville, *cello***

Luke Darville is a junior cello performance major, currently enjoying his studies with Paul York at the University of Louisville. He started playing cello with the Heritage Area String Program in Danville, Kentucky. Luke has also had the privilege of studying under Dr. Clyde Beavers, Tanya Remenikova at Bravo!, and Hans Jorgen-Jensen at Meadowmount. Luke's cello was crafted by the American Luthier Timothy J. Jansma.


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# University Symphony Orchestra

Kimcherie Lloyd, *director*
Nilson Galvão, *assistant conductor*
Anne Rudolph, *librarian*
Rodney Younger and Bryan Warfield, *managers*

### First Violin
**Ana Sarbu** †
**Anne Rudolph**
**Leslie Heinzen**
Steven Kinnamon
Mike Lambert
Brittney Washam
Anna Dolan
Nathan Chapman

### Second Violin
Kaitlin Doyle ‡
Aaron Neumann
Gabrielle Boguslaw
Ashley Wolf
Courtney Schisler
Courtney Morrison
Franzeli Sharp
Zach Leezer

### Viola
Michael Hill ‡
Felicia Hogan
Alison Simpson
Elena Dias
**Sarah Speck**
Lauren Henley
Brittany Whelan

### Cello
Byron Farrar ‡
**Erin Cassel**
Molly Goforth
Luke Darville
**Nicole Boguslaw**
**Katie Schladand**
Audrey Bowlds
Lindsey Becker
Chelsea Getty
**Nilson Santos**

### Bass
**Chris Korenkiewicz** ‡
Felice Howard
Jake Siener
Matthew Boothe
Andrew Witten
Grant Jacobs
Karli Bailey
David Graeser
Ben Heckel

### Flute
**Amy Ensel**
Mimi deGuzman
Jennifer Van Wie
Baely Slaton *

### Oboe
Lexie Langella
Jon Rohner *

### Clarinet
**Chris Phillips**
Robert Acosta
Carolyn Fassio
Samantha Holman

### Bass Clarinet
**Chris Phillips**

### Bassoon
Jay Coughlon
James Young

### Contra Bassoon
Cody Gault

### Horn
Kate Reyman
**Alie Farley**
Justin Warner
Ben Taylor
Ian Wolfe
Colin Dorman *
Dominic Rotella *

### Trumpet
Gregg Alvarez
Robbie Elliot
**Joel Watson**
**Kurt Bonnett**
**Zach Schell** *

### Trombone
Ian Gregory
Krista Eifler
**Daniel Thomas**

### Bass Trombone
**Rusty Crimm**

### Tuba
Adam Edwards
Bryan Warfield

### Timpani
Rodney Younger

### Percussion
Rebecca Denflip
Tony Johnson
Jimmy Weixler
Sam Rouster

### Harp
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Caroline Drury *

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# PROGRAM

Sweet Dances — Elizabeth Raum (b. 1945)
- I. Blew Tango
- IV. A Hard Knights Day

Concertino — Eugene Bozza (1905-1991)
- I. Allegro vivo
- II. Andante ma non troppo
- III. Allegro vivo

Vier Ernste Gesänge, Op. 121 — Johannes Brahms (1833-1897) trans. Don C. Little
- I. Denn es gehet dem Menschen
- II. Ich wandte mich
- III. O Tod
- IV. Wenn ich mit Menschen

Variations on The Carnival of Venice — Jean-Baptiste Arban (1825-1889) trans. Richard Domek

## SHORT PAUSE

Sun Come Sunday — Delfeayo Marsalis (b. 1965)

# PROGRAM NOTES

**Sweet Dances** **Elizabeth Raum (b. 1945)**

Composer and oboist Elizabeth Raum was born in Boston, Massachusetts. She earned the Bachelor of Music degree in 1966 from the Eastman School of Music and the Master of Music in Composition in 1985 from the University of Regina. Since 1986 she has been the principal oboist of the Regina Symphony. Elizabeth Raum has written prolifically for the trombone, and since the 1990s has developed a special interest in the tuba; she has worked closely with, and been commissioned by, leading tubists and has become celebrated within their community. *Sweet Dances* was written for the Canadian tubist John Griffiths.

Each movement is a characteristic dance of technical passages that utilize the full range of the tuba. The first movement "Blew Tango" is a tango in three sections. The first section introduces the theme, the second section elaborates the theme, and the third section features the final climactic push to the end. The middle two movements are a polka and a waltz. The fourth movement, "A Hard Knights Day" uses driving rock themes and funky syncopated rhythms to imitate the slapping and popping effects of a bass guitar. It also employs multi-phonics; a technique where the tuba is played and sung through simultaneously.

**Concertino** **Eugene Bozza (1905-1991)**

Eugene Bozza was a prolific French composer of operas, ballets, and symphonies. He flourished during his study at the Paris Conservatory where he won first prize in violin, conducting, and composition. His most cherished contributions have been to the repertoire of wind musicians. He has composed pieces for all the instruments. With their elegant style and technical challenges, Bozza's works show off his great familiarity with the capabilities of each instrument.

The tuba is often overlooked as a solo instrument; however, Concertino demonstrates Bozza's acute understanding of the tuba's actual capabilities. His playful style is evocative of the eclectic 1920s in Paris, the site of his early maturity. The first movement is light with frequent syncopation and wide leaps. The second movement is very impressionistic and free starting with a cadenza reminiscent of the bassoon solo in Igor Stravinsky's ballet *The Rite of Spring*. The third movement is a in a very lively 6/8. This composition is similar to Bozza's other solo and chamber works with respect to its technique and character.

**Vier Ernste Gesänge, Opus. 121** **Johannes Brahms (1833-1897)**
**trans. Donald C. Little**

Brahms was in his final years when he composed the *Four Serious Songs* in the Spring of 1896, Having recently lost several close friends and colleagues, it was a particularly dark period in his life. He had recently lost several close old friends and colleagues. He was especially affected by the death of his oldest and dearest

friend, Clara Schumann, who suffered a stroke in May 1896.

For the work which was to be his penultimate composition he chose the text of the first three movements from the agnostic and gloomy passages of Ecclesiastes and Ecclesiastius, while the final movement is a setting of St. Paul's encomium on love in his first Epistle to the Corinthians. Though there is a certain disparity between the songs, the relief in the final two songs contrasts the pessimism of the first two. The first song in D minor, opens gravely and proceeds alternating between solemn and agitated sections, to end with the voice poised interrogatively for the question "Who shall bring him to see what shall be after him?" The second song, "Ich wandte mich" starts in G minor with falling arpeggio phrases as a prominent feature of the melodic line. In "O Tod" the tragedy of death to the fortunate is juxtaposed with the relief it brings to the poor and distressed. The fourth and final song, "Wenn ich mit Menschen" is Brahms' optimistic finale in which he makes a case for love as the panacea for all earthly ills.

**Fantasie and Variations on The Carnival of Venice** — **Jean-Baptiste Arban (1825-1889) trans. Richard Domek**

Joseph Jean-Baptiste Arban was a pedagogue and the first famed virtuoso of the *cornet à piston*, or valved cornet. Arban was born in Lyon, France and studied trumpet at the Paris Conservatory from 1841 to 1845. In 1864 he published his *Grande méthode complète pour cornet à pistons et de saxhorn*. The book of technical studies and etudes is considered the "Trumpet Player's Bible" and remains relevant to this day.

*The Carnival of Venice* is a typical Theme and Variations and is repetitive; an excellent work for developing and showcasing technical abilities.

**Sun Come Sunday** — **Delfeayo Marsalis (b. 1965)**

Delfeayo Marsalis has had a distinguished career as a performer, producer, and composer. As a member of the Marsalis family of jazz musicians his talents were recognized and encouraged at an early age. He began to study trombone at age 13 at the New Orleans Center for Creative Arts where his fellow students were other highly talented musicians like Harry Connick Jr. who was under the tutelage of Delfeayo's father, Ellis. After Delfeayo produced his first recording at age 17 he attended Berklee College of Music. Since then he has had prolific producing and touring careers, producing over 75 major-label recordings and maintaining a busy touring schedule as a trombonist. In 2004, Delfeayo earned an MM in Jazz Performance from the University of Louisville.

"Sun Come Sunday" was composed while Mr. Marsalis was a student at the University of Louisville. The work is a basic AABA form. The text evokes images of Spring as "Birds come Thursday, Man come Friday, Rain come Sat'day, and Sun come Sunday."

# Texts

## German

**1. Ecclesiastes 3:19.**

Denn es gehet dem Menschen wie dem Vieh;
wie dies stirbt, so stirbt er auch;
und haben alle einerlei Odem;
und der Mensch hat nichts mehr denn das Vieh:
denn es ist alles eitel.

Es fährt alles an einem Ort;
es ist alles von Staub gemacht,
und wird wieder zu Staub.
Wer weiß, ob der Geist des Menschen
aufwärts fahre,
und der Odem des Viehes unterwärts unter
die Erde fahre?
Darum sahe ich, daß nichts bessers ist,
denn daß der Mensch frählich sei in seiner Arbeit,
denn das ist sein Teil.
Denn wer will ihn dahin bringen,
daß er sehe, was nach ihm geschehen wird?

**2. Ecclesiastes 4:1-3.**

Ich wandte mich und sahe an
Alle, die Unrecht leiden unter der Sonne;
Und siehe, da waren Tränen derer,
Die Unrecht litten und hatten keinen Tröster;
Und die ihnen Unrecht täten, waren zu mächtig,
Daß sie keinen Träster haben konnten.
Da lobte ich die Toten,
Die schon gestorben waren
Mehr als die Lebendigen,
Die noch das Leben hatten;
Und der noch nicht ist, ist besser, als alle beide,
Und des Bösen nicht inne wird,
Das unter der Sonne geschieht.

**3. Ecclesiastes (Sirach), 41:1-2.**

O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!
O Tod,
wie bitter bist du.

O Tod, wie wohl tust du dem Dürftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen,
Noch zu erwarten hat!
O Tod,
wie wohl tust du!

## English

**1. Ecclesiastes 3:19.**

For that which befalleth the sons of men befalleth beasts,
as the one dieth, so dieth the other;
yea, they have all one breath;
so that a man hath no preeminence above a beast:
for all is vanity.

All go unto one place;
all are of the dust
and all turn to dust again.
Who knoweth the spirit of man
that goeth upward,
and the spirit of the beast
that goeth downward to the earth?
Wherefore I perceive that there is nothing better,
than that a man should rejoice in his own works;
for that is his portion:
for who shall bring him to see
what shall be after him?

**2. Ecclesiastes 4:1-3.**

So I returned, and considered
all the oppressions that are done under the sun:
and behold the tears of such
as were oppressed, and they had no comforter;
and on the side of their oppressors there was power;
but they had no comforter.
Wherefore I praised the dead
which are already dead
more than the living
which are yet alive.
Yea, better is he than both they, which hath not yet been,
who hath not seen the evil work
that is done under the sun.

**3. Ecclesiastes (Sirach), 41:1-2.**

O, death, how bitter you are,
in the thoughts of a a man
who has good days, enough
and a sorrow-free life
and who is fortunate in all things,
and still pleased to eat well!
O, death,
how bitter you are,

O death, how well you serve him who is in need
Who is feeble and old,
and is beset by all sorrows,
and has nothing better to hope for
or to expect;
O death,
how well you serve.

**4. I Corinthians 13:1-3, 12-13.**

Wenn ich mit Menschen und mit Engelszungen redete,
Und hätte der Liebe nicht,
So wär' ich ein tönend Erz,
Oder eine klingende Schelle.
Und wenn ich weissagen könnte,
Und wüßte alle Geheimnisse
Und alle Erkenntnis,
Und hätte allen Glauben, also
Daß ich Berge versetzte,
Und hätte der Liebe nicht,
So wäre ich nichts.
Und wenn ich alle meine Habe den Armen gäbe,
Und ließe meinen Leib brennen,
Und hätte der Liebe nicht,
So wäre mir's nichts nütze.
Wir sehen jetzt durch einen Spiegel
In einem dunkeln Worte;
Dann aber von Angesicht zu Angesichte.

Jetzt erkenne ich's stückweise,
Dann aber werd ich's erkennen,
Gleich wie ich erkennet bin.

Nun aber bleibet Glaube, Hoffnung, Liebe,
Diese drei;
Aber die Liebe ist die größeste unter ihnen.

**4. I Corinthians 13:1-3, 12-13.**

Though I speak with the tongues of men and of angels,
and have not charity,
I am become as sounding brass,
or a tinkling cymbal.
And though I have the gift of prophecy,
and understand all mysteries,
and all knowledge;
and though I have all fatih,
so that I could remove mountains,
and have not charity,
I am nothing.
And though I bestow all my goods to feed the poor,
and though I give my body to be burned,
and have not charity,
it profiteth me nothing.
For now we see through a glass,
darkly;
but then face to face:

now I know in part;
but then I shall know
even as also I am known.

And now abideth faith, hope, agape (love)
these three;
but the greatest of these is agape.

School of Music
University of Louisville
Presents

# String Chamber Ensembles

Monday Evening
April 20, 2009
7:00 p.m.
Bird Hall

Sonata, Op. 102, No 2 in D Major
Allegro con brio

Ludwig van Beethoven
(1770-1827)

Nilson Galvao, cello
Leonardo Santos, piano

Trio in E flat Major, Op.11 Nr.1
Allegro

Ignaz Pleyel
(1757-1831)

Steven Kinnamon, violin
Elena Dias, viola
Lindsey Becker, cello

Piano Trio, Op. 1 No.1 in F# Major
Andante con moto

Ceasar Franck
(1822-1890)

Aaron Newmann, violin
Saulo DeAlmeida, cello
Chris Smallwood, piano

Romance from Miniatures

Frank Bridge
(1879-1941)

Zach Leezer, violin
Luke Darville, cello
Josue Ramirez, piano

String Quartet No. 8 in C minor, Op. 110
Allegretto

Dimitri Shostakovich
(1906-1975)

Nathan Chapman, violin
Brittney Washam, violin
Alison Simpson, viola
Audrey Bowlds, cello

*Intermission*

Piano Trio No. 2 in E Minor, Op. 67 — Dmitri Shostakovich (1906-1975)
Andante

Michael Lambert, violin
Byron Farrar, cello
Jay Coughlon, piano

Sechs Bagatellen — Harald Genzmer (1909-2007)
Falkenlied
Capriccio ("Fuchs, du hast...")

Katie Schladand, cello
Chris Korenkiewicz, double Bass

String Quartet No.6 in F major "American" — Antonin Dvorak (1841-1904)
Allegro ma non troppo
Lento
Molto vivace
Vivace ma non troppo

Ana Sarbu and Aaron Neumann, violins
Michael Hill, viola
Nilson Santos, cello

Grand Quintet in C Major — Giovanni Bottesisni (1821-1889)
Scherzo
Allegro ma non troppo

Courtney Schisler and Courtney Morrison, violins
Lauren Henley, viola
Chelsea Getty, cello
Karli Baily, double bass

Concerto in G minor for Two Cellos — Antonio Vivaldi (1678-1741)
Allegro

Molly Goforth and Nicole Boguslaw cellos
William Plummer, piano

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*presents*

# Charlie Patton, *cello*
*Student of Paul York*

*with*

**Jack Ashworth, *harpsichord***
**Angela Willoughby, *piano***

## Senior Recital

Tuesday Evening
April 21, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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# PROGRAM

Sonata in D major, BWV 1028 — Johann Sebastian Bach (1685-1750)
- I. Adagio
- II. Allegro
- III. Andante
- IV. Allegro

Suite for Solo Cello, Op. 76 — Alexander Tcherepnin (1899-1977)
- I. Quasi Cadenza (Quarter Note = 80)
- II. Quarter Note = 96
- III. Eighth Note = 42
- IV. Vivace (Quarter Note = 104)

## INTERMISSION

Five Bagatelles, Op. 23 — Gerald Finzi (1901-1956)
- III. Carol

Cello Sonata No. 1 in E minor, Op. 38 — Johannes Brahms (1833-1897)
- I. Allegro non troppo
- II. Allegretto quasi Menuetto
- III. Allegro

# PROGRAM NOTES

The versatility of the cello is one of its greatest assets. Having a useable range of over four octaves, a large palette of tonal colors, and a wide variety of playing techniques (e.g., pizzicato, col legno, etc.), the cello is well-suited to many different types of music. That flexibility is reflected in the works chosen for this recital, which range from a baroque sonata originally written for viola da gamba to a modern Suite with eastern tonal influence.

**Bach's** *Sonata in D-major* presents an interesting challenge for the player. The piece was originally written for viola da gamba, a six-stringed, fretted instrument which is tuned predominantly in fourths. Transferring the piece to a four-stringed instrument tuned in fifths requires fingerings and string-crossings that are sometimes awkward to execute. The sonata opens with a short introductory movement which segues into the lively, contrapuntal second movement. The third movement is set in B minor and is more contemplative than the first movement. It is also heavily ornamented, reminiscent of typical French baroque works. The fourth and final movement returns to a more vivacious tempo as well as the home key of D major. In the middle section, the cello briefly takes on the role of a continuo instrument while the harpsichord becomes the solo instrument. The movement reaches its zenith amidst a flourish of notes before recalling the original theme, but in G major. From there, sequential motion carries the movement back into D major before ending the piece.

**Alexander Tcherepnin's** *Suite for Solo Cello* consists of four short movements, each of which explores different characters and techniques. The first movement, marked *Quasi Cadenza* quickly traverses the range of the instrument within the first two phrases. These two phrases also introduce the main premise of the movement, which is the contrast between the major and minor modes of the pentatonic scale. This contrast is evident through the remainder of the movement, and is encapsulated by the final three pizzicato chords in the movement: C major, C minor, C major. The playful second movement makes use of left-hand pizzicato several times, including in the final notes of the movement. In the third movement, the cello plays both melody and accompaniment voices simultaneously throughout most of the movement. The melody line moves slowly while the accompaniment moves more quickly below it. The piece ends in a whirlwind fourth movement, which reintroduces the major/minor contrast from the first movement. This movement also features the use of double-pizzicato during the middle section. As it approaches the end, the piece becomes more and more frantic until finally crashing to a halt on a C-major chord.

**Gerald Finzi's** *Five Bagatelles for Clarinet* are a staple of the clarinet repertoire. The third movement, *Carol*, is a beautifully simple piece in B-flat. Clarinet is a transposing instrument, so the original solo part is written in C rather than B-flat. This adds an additional element of simplicity that is important to retain even when playing at the B-flat concert pitch.

**Brahms'** *Sonata in E minor* is perhaps one of the most revered pieces in the cello literature. Brahms makes extensive use of the low range of the instrument in the first movement, going so far as to end with the cello playing the third in a densely voiced low chord. This voicing is unusual, especially for the final chord of a

movement, and adds a unique touch to a rather straightforward opening movement. The second movement begins with a minuet in A minor, which intensifies to a near frenzy before resuming its playful mood. The movement then segues into the trio, a more flowing section in F-sharp minor. The trio is filled with hemiola and passages which beg to linger, despite their running nature. A long arpeggio leads the piano back to the minuet, and the movement concludes with quiet pizzicato chords in the cello. The third and last movement is essentially a sonata form with extensive fugato sections proportions. The piano introduces the subject, followed by the cello. Further entrances of the subject are introduced by the piano in classic countrapuntal structure. The large fugato sections are punctuated by moments of freedom and homophony. The contrapuntal retransition emerges abruptly from one such section. The recapitulation is followed by a coda which recalls many of the themes of movement and features two-against-three passages between the cello and piano. The coda ends with a cadential pattern containing an unexpected Neapolitan sixth followed by fortissimo double-stops in the cello.

## ACKNOWLEDGEMENTS

To all those who have helped make today possible, I extend my most heartfelt thanks. In particular I would like to thank: Mr. Paul York for his wealth of knowledge, his incredible teaching, and his immense patience; Dr. Jack Ashworth, for helping me discover my love of early music, and for many hours of instruction, guidance, and support, as well as his friendship; Mr. Sidney King, for his constant encouragement and inspiration; my mother, Dr. Angela Willoughby, for her unflinching love and support, and her wonderful musical ability; my father and stepmother, Edward and Jeanine Patton, for their support throughout the years; my fiancée, Audrey Bowlds, for helping to keep me on track, and for her constant love and support; my friends and family; and all the faculty and students of the University of Louisville who have made my time here better than I could have ever hoped for.

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*presents*

# Leonardo Santos, *piano*

*Student of Naomi Oliphant*

## Graduate Recital

Tuesday Evening
April 21, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Sonata in E Major, K. 46
Sonata in E Minor, K. 402
Sonata in D Major, K. 96

Domenico Scarlatti
(1685-1757)

Fantasie in C Minor, K. 475

Wolfang Amadeus Mozart
(1756-1791)

## INTERMISSION

Pour le Piano
- Prelude
- Sarabande
- Toccata

Claude Debussy
(1862-1918)

Bachianas Brasileiras No. 4
- Prelude
- Choral
- Aria
- Dance

H. Villa-Lobos
(1887-1959)

# PROGRAM NOTES

**Sonata in E Major, K. 46**
**Sonata in E Minor, K. 402**
**Sonata in D Major, K. 96**

**Domenico Scarlatti**
**(1685-1757)**

Scarlatti was a remarkable Italian composer and harpsichordist, although most of his life was spent in Spain and Portugal. During his career, he composed more than 550 keyboard sonatas intended for the harpsichord. These compositions have characteristics of the early sonata form, but are single movements, many in binary form. The *Sonata in E Major, K. 46* is a perfect example of Scarlatti's appreciation for Spanish melodies. This sonata has very lyrical melodic lines and is full of harmonic coloring. The texture of the piece is mostly formed by two voices, but occasionally it adds more voices emphasizing the direction of the phrases. A lot of repeated notes and motivic figures mark this composition. The *Sonata in E Minor, K. 402* has a polyphonic texture with a sweet, peaceful mood. It is interesting to observe the development of the melodic voices in this composition and the relationship between themes and harmonies. The *Sonata in D Major, K. 96* is very bright and energetic. The opening theme suggests the sounds of a wind instrument as a soloist. This sonata displays many idiomatic keyboard techniques such as scales, repeated notes, hand crossings, and double notes.

**Fantasie in C Minor, K. 475**

**Wolfang Amadeus Mozart**
**(1756-1791)**

Mozart's *Fantasie in C Minor, K. 475* was published with the Sonata, K. 457. Both works were dedicated to his pupil, Therese Von Trattner. The *Fantasie* is characterized by a free style of musical development, however the structure of the piece is quite traditional. The composition is divided into five sections: Adagio, Allegro, Andantino, Piu Allegro, and Tempo Primo. It is interesting to observe the smoothness of the key transitions between these sections. The main features of the Adagio are the expressive opening motive and the chromatic development followed by very expressive melodic lines. Also, the lyrical melodies and the drama make this section extraordinarily special. The Allegro section is quite dramatic with a driving rhythm at the beginning. The section ends with a cadenza. Like the Adagio, the Andantino has a lot of lyrical phrases; they are a preparation for the Piu Allegro that is characterized by dramatic and stormy passages. The last section (Tempo Primo) restates the opening melodic idea of the entire piece.

**Pour le Piano**
**Prelude**
**Sarabande**
**Toccata**

**Claude Debussy**
**(1862-1918)**

The opening theme of the prelude is especially rhythmic and lively. The development of this movement shows Debussy's idea of Impressionism because of the variety of harmonic colors. The *Prelude* is composed on the whole tone scale. The *Sarabande*

is a quiet, calm, expressive, and reflective moment. It is characterized by elegant melodies and accompanied by gorgeous harmonies. Moreover, the *Sarabande* has the traditional binary form plus the rhythmic pattern of the dance. It is a dance in triple meter where the second and the third beats of each measure are tied, resulting in a stress of the second beat. The *Toccata* is a perpetual motion with driving rhythms. It is a virtuoso piece that is similar to the virtuosic model developed by composers during the eighteenth century. I consider the main distinguishing characteristics of "Pour le Piano" to be Debussy's impressionistic style combined with the neoclassical features from the eighteenth century such as the suite form and the idea of virtuoso technique.

**Bachianas Brasileiras No. 4** — **H. Villa-Lobos (1887-1959)**

**Prelude**
**Choral**
**Aria**
**Dance**

The *Bachianas Brasileiras* are a set of nine pieces composed by Villa-Lobos. These compositions present Brazilian elements with contrapuntal ideas similar to those used by J.S. Bach. The *Bachianas Brasileiras No. 4* was composed between 1930 and 1941. The Prelude is marked by a lyrical theme in B Minor combined with polyphonic textures from the beginning until the end. There is a steady dialogue between the voices in this movement. The Choral is titled "Song of the Jungle". It has a quiet opening theme with significant development in a polyphonic texture. The repetitive B flat in the top voice can be described as a bird singing in the forest. The movement has a glorious climax with all voices singing together. The Aria is very sad and nostalgic. The second section of the Aria is remarkable as a variation of the main theme. This variation consists of an animated Brazilian popular rhythm. The last movement has a subtitle called "miudinho", meaning a fast and light dance. The dance is relatively joyful and characterized by a vigorous rhythm and swing.

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# Zachary Schell, *trumpet*

*Student of Michael Tunnell*

*with*

**Jenifer Thomas, *soprano***
**Krista Wallace-Boaz, *piano***

## Senior Recital

Tuesday Evening
April 21, 2009
8:30 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

7 Aria con tromba sola — Alessandro Scarlatti (1660-1725)
4. *Rompe sprezza*
1. *Si suoni la tromba*

Concerto in E — Johann Nepomunk Hummel (1778-1837)
I. Allegro con Spirito
II. Andante
III. Rondo

## INTERMISSION

Concerto pour Trompette — Henri Tomasi (1901-1971)
I. Allegro and cadenza
II. Nocturne
III. Finale

The Debutante (Caprice brilliant) — Herbert L. Clarke (1867-1945)

# PROGRAM NOTES

**7 Aria con tromba sola** **Alessandro Scarlatti**

Alessandro Scarlatti was a leading composer of his day. His compositions almost always included a vocal part, from opera music to vocal solos to chamber music such as the *7 Aria con tromba sola*. Scarlatti took much pride in his operas and was quite popular because of them. During his lifetime Scarlatti is noted for developing many aspects of music such as the Neapolitan School, the Italian opera overture, comic opera, and secco recitative.

Scarlatti's *7 Aria con tromba sola* are debated upon among scholars regarding whether the arias were taken from Scarlatti's operas or if Scarlatti composed them as individual pieces separate from any of his other works. During Scarlatti's life time trumpet players were playing on "natural/baroque trumpets" which contained no valves or holes. The players were limited to the harmonic series of the basic key of the instrument. Unfortunately in modern practice only a small percentage of trumpet players still use natural/baroque trumpets. Since there is so much literature for trumpet from this time period most trumpeters use the modern piccolo trumpet keyed in either Bb or A and transpose to the key the piece is written in. Piccolo trumpet is primarily used today because of its accessibility but also because it allows for easier technique and is a fully chromatic instrument.

*7 Aria con tromba sola* was originally composed for harpsichord, with a basso continuo. Modern performances can be heard using harpsichord, organ, or piano. Tonight it will be played on Piano and piccolo trumpet in A.

**4. Rompe sprezza**

| | |
|---|---|
| Rompre sprezza con un sospir | She breaks and scorns with a sigh |
| Orni cor benchè di pietra. Essa I numi | Every heart, though of stone. She seeks |
| L'alma inpetra, | From the gods |
| Ogni gratia a suoi desir. | Every favour for her desire. |

**1. Si suoni la tromba**

| | |
|---|---|
| Si suoni la tromba. | Sound the trumpet, |
| Miei fidi guerrieri, | My trusty warriors, |
| In campo più fieri, | Proud in the field, |
| Armati rimbomba. | Armed, it rings out, |
| Si suoni la tromba. | Sound the trumpet. |

*- Translation by: Henry Meredith*

**Concerto in E** **Johann Nepomunk Hummel**

Johann Nepomunk Hummel finished composing his *Concerto in E* for keyed trumpet on December 8, 1803. Hummel composed the concerto for Viennese keyed trumpeter Anton Weidinger, the same trumpeter for whom Haydn composed his famous *Concerto in Eb*. The Hummel Concerto was premiered on January 1, 1804 at the castle of Eszterháza by Anton Weidinger.

Originally composed in they key of E, Hummel's trumpet concerto is commonly known today as *Concerto in Eb*. It is commonly played today in Eb because of accessibility to Eb trumpets and due to the lack of manufacturers that make E trumpets. It was not until 1972 when Universal Edition in collaboration with Edward H. Tarr published Hummel's concerto in its original key of E. With that edition came some changes in the "modern" publications solo and accompaniment which were acquired by Edward Tarr after he consulted Mr. P. M. Cadell who was the Assistant Keeper of Manuscripts in the British Museum. Together Mr. Tarr and Cadell went through Hummel's original manuscript and made appropriate changes to the "modern" publication of the solo.

**Concerto pour Trompette** **Henri Tomasi**

Henri Tomasi studied at the Paris Conservatory where he won the Prix de Rome in 1927. Both a conductor and composer Tomasi enjoyed the musical life of both. Tomasi was fortunate to conduct many fine orchestras in his career but he soon decided that his heart truly lied with composing. He has composed many works for solo instrument as well as works for large ensemble. Tomasi is known for using more than one style of writing in his pieces.

Tomasi's *Concerto pour Trompette* over the years has made a place as a standard in trumpet literature. *Concerto pour Trompette* is performed regularly with orchestra, on recitals and is even required for some University auditions.

Tomasi's concerto is in three movements the first being *Allegro* with *Cadenza*. Although the tempo of the first movement is 120 to the quarter note it has become common practice to play it 138 – 144 to the quarter note after the famous Maurice Andre recording. The opening trumpet statement sets up the motif for the rest of the movement and comes back at the conclusion of the third movement. The second movement titled *Nocturne* utilizes many different colors of the trumpet through a cup mute and straight mute. Tomasi composed the middle section of the second movement to resemble a Harry James improvised trumpet solo while the pianist plays the trumpet melody from the beginning. Tomasi ends the piece with a fast *Finale* movement which is very lively and playful.

**The Debutante** **Herbert L. Clarke**

Herbert L. Clarke was one of the most influential figures to all trumpet players. Clarke was a cornetist, conductor, bandmaster, and composer. He left some of the greatest compositions and recordings for cornet. His technical studies method is one of the most widely used method books by trumpet players today. Clarke served as cornet soloist, assistant conductor, and conductor in the John Phillip Sousa band off and on from 1893 - 1917. He composed over 50 cornet solos which are still popular today.

The majority of cornet solos follow a format of introduction, theme, and a series of variations. However, *The Debutante* goes back and forth between fast and moderate tempo sections also containing two cadenzas. The version that will be played tonight is a transcription from the famous "Carnival" recording by Wynton Marsalis.

UNIVERSITY OF
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*presents*

# Alison Simpson, *viola*

*Student of Chien-Ju Liao*

*with*

## Jim Dersch, *piano*

## Student Recital

Tuesday Evening
April 21, 2009
8:30 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Suite No. 3 in C major — Johann Sebastian Bach (1685-1750)

1. Prelude
2. Allemande
3. Courante
4. Sarabande
5. Bourrée I and II
6. Gigue

Elegy for Viola and Piano, Op. 44 — Alexander Glazunov (1865-1936)

Sonata for Viola and Piano — Rebecca Clarke (1886-1979)

1. Impetuoso
2. Vivace
3. Adagio

UNIVERSITY OF
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*presents*

# University Flute Ensemble

## Kathleen Karr, *director*

Wednesday Evening
April 22, 2009
8:30 p.m.
Malcolm Bird Recital Hall

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## THE UNIVERSITY OF LOUISVILLE FLUTE CHOIR

**Stephanie Burrow**
**Lauren Cannady**
**Megan Dutcher**
**Brittany Glass**
**Jena Hemmelgarn**
**Megan Mahar**
**Baely Slaton**
**Robyn Welch**

# PROGRAM

Flourishes for Flute Choir — Kathy Farmer

Sinfonico Op. 12 for Flute Quartet — Anton Reicha
Allegro
Demilou DeGuzman, Amy Ensel
Mary Goff & Jennifer Van Wie

24 Etudes for Flute, Op. 15, #20 — Joachim Andersen
Lauren Cannady

Sonata No. 1 for 2 Flutes (1690) — Gottfried Finger
Poco Largo
Stephanie Burrow & Jena Hemmelgarn

The Magic Flute "Queen of the Night Aria" — W. A. Mozart
Megan Dutcher & Brittany Glass

Grand Trio arranged for 3 Flutes, Op. 87 — L. Van Beethoven
Finale – Presto
Lauren Cannady, Megan Mahar & Robyn Welch

"Seven in Three" — Chris Kincaid
Serenade for Bass Flute and Two Guitars
Mary Goff
Armistead Grandstaff & Parker Scinta

Concerto No. 1 for Flute Choir — J.B. de Boismortier
Adagio
Allegro

Scherzo from "A Midsummer Night's Dream" — Felix Mendelssohn
Arranged for Flute Quartet

Precipitation to the Dance for Flute Choir — Jonathan Cohen



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71st Season
Three Hundred Thirty-Fifth Concert
of the Society

# Emerson String Quartet

Eugene Drucker, *violin*
Philip Setzer, *violin*
Lawrence Dutton, *viola*
David Finckel, *cello*

University of Louisville
Margaret Comstock Concert Hall
Sunday, April 26, 2009
3:00 P.M.

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Mr. & Mrs. Theodore Rosky
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# Program

Quartet No. 1 in B-Minor, Op. 50 (1930) — Sergei Prokofiev (1891-1953)

Allegro
Andante molto; Vivace
Andante

*(Eugene Drucker, First Violin)*

Quartet No. 12 in D-flat Major, Op. 133 (1968)* — Dmitri Shostakovich (1906-1975)

Moderato—Allegretto
Allegretto—Adagio—Moderato—Allegretto

*(Eugene Drucker, First Violin)*

## INTERMISSION

Six Bagatelles, Op. 9 (1911-13) — Anton Webern (1883-1945)

I. Mässig. II. Leicht bewegt. III. Ziemlich fliessend.
IV. Sehr langsam. V. Äussert langsam. VI. Fliessend.

*(Eugene Drucker, First Violin)*

Quartet in G Major, Op. 106 (1895) — Antonin Dvořák (1841-1904)

Allegro moderato
Adagio ma non troppo
Molto vivace
Finale: Andante sostenuto; Allegro con fuoco

*(Philip Setzer, First Violin)*

* - *first performance for the Society*

The Emerson String Quartet appears by arrangement with IMG Artists and records exclusively for Deutsche Grammophon.

www.emersonquartet.com

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

The Chamber Music Series is dedicated to the memory of

**Miriam Weis**
**(1921-1976)**

These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

## Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. That period is now ending. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.




Media support provided by WUOL 90.5 FM.

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## Opening Chamber Music Society Concert of 2009-10

October 18, 2009 - 3:00 p.m.

**Brentano String Quartet**

Suzuki Piano of Louisville

Presents:

# Piano Recital

## And Awards Ceremony

Sunday, May 17, 2009
6:30 p.m.

Margaret Comstock Concert Hall
University of Louisville

The Happy Farmer — Robert Schumann

Isaac Hanson

Minuet 1 — Johann Sebastian Bach

Renee Hanson

Minuet 2 — Anonymous

Madison Grau

A Short Story — Heinrich Lichner

Jack McCormick

Musette — Johann Sebastian Bach

Ben Anderson

Minuet in G Minor — Johann Sebastian Bach

Claire Kennedy

Little Waltz — Cornelius Gurlitt

Crisann McCloy

Teasing Song — Bela Bartok

Reanna Thomas

Sonatina in C Major Op. 36, No. 3: Spiritoso — Muzio Clementi

Michaela Bales

Sonata in G Op.49, no.2: Allegro ma non troppo — Ludwig van Beethoven
Sarah Boiney

Sonatina in A Minor — Dimitri Kabalevsky
Laura Kennedy

Gavotte — Johann Sebastian Bach
Mallory Clouse

Partita no.1 in Bb: Minuets 1 & 2 — Johann Sebastian Bach
Andrea Glazer

Fur Elise — Ludwig van Beethoven
Stephanie Johnson

Polonaise in A Major Op.49, no.1 ("Military") — Frederic Chopin
QingXiao Hu

Prelude in G Minor Op.23, no.5 — Sergei Rachmaninoff
Moriah Bales

Estampes: Pagodes — Claude Debussy
Lauren Alger

Nocturne in D-flat Major Op.86, no.1 — Xaver Scharwenka
Meredith Clouse

# Awards

| Level | Student(s) |
|---|---|
| **Volume 1** | Shion Akiyama-Yatsu |
| | Delbert Bray |
| | Anna Constant |
| | Evelyn Constant |
| | Alec Francois |
| | Nathan Furman |
| | Elias Hanson |
| | Grace Kozal |
| | Max Stengel |
| **Volume 2** | Ben Anderson |
| | Mitchell Clouse |
| | Zofia Hetman |
| | Crisann McCloy |
| | Maggie McLeod |
| **Volume 3** | Michaela Bales |
| | Sarah Boiney |
| | Laura Kennedy |
| | Maggie McLeod |
| | Melissa Northrup |
| | Aya Omar |
| **Volume 5** | Stephanie Johnson |
| **Level 2 Theory** | Lauren Alger |
| **Graduating Senior** | Meredith Clouse |

UNIVERSITY OF
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*presents*

# Paul Shepherd, *conductor*

*Student of Frederick Speck*

*with the*

## NBHS Concert Band

## Graduate Recital

*This recital is given in partial fulfillment of the requirements for the Master of Music degree.*

Tuesday Evening
May 19, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

| | |
|---|---|
| Undertow (2008) | John Mackey<br>(b. 1973) |
| Seis Manuel (2003) | Shelly Hanson<br>(b. 1960) |
| Sleep (2003) | Eric Whitacre<br>(b. 1970) |
| Sizzle! (2006) | Nathan Daughtrey<br>(b. 1975) |
| Suite on Celtic Folk Songs (2001) | Tomohiro Tatebe<br>(b. 1957) |
| Sea Songs (1924) | Ralph Vaughan Williams<br>(1872-1958) |
| Vanity Fair "A Comedy Overture" (1924) | Percy E. Fletcher<br>(1879-1932)<br>Edited by Brant Karrick |

# PROGRAM NOTES

**Undertow (2008)** **John Mackey (b. 1973)**

Born in 1973 in New Philadelphia, Ohio, John Mackey has emerged as one of the most significant and sought-after young composers of wind band music. Mackey earned his master of music degree from Juilliard where he studied with John Corigliano, and a bachelor of fine arts degree from the Cleveland Institute of Music, where he studied composition with Donald Erb.

In addition to writing for wind band, Mackey has also received numerous commissions from some of the most prestigious dance companies in the United States (Parsons Dance Company, New York City Ballet's Choreographic Institute, Dallas Theatre Center, Alvin Ailey Dance Company, Ailey 2 and numerous others). He also composed music for the United States Olympic Synchronized Swim Team, which won a bronze medal performing to his music in the 2004 Athens Olympics. Mackey is a two-time winner of the Morton Gould Young Composer Award, nine-time winner of the ASCAP Concert Music Award, 2004 Walter Beeler Memorial Composition Prize winner, and in 2005 he received the ABA/Ostwald Award from the American Bandmasters Association.

*Undertow* was premiered on May 13, 2008 in Austin, Texas by conductor Cheryl Floyd and the Hill Country Middle School Band. This composition is of significance in Mackey's contributions to the wind band repertoire because it marks the first accessible composition by him for young and developing bands. *Undertow* is a thrilling and fresh sounding piece with alternating meters of 4/4 and 7/8. In composing this piece, Mackey has created a sophisticated sound-scape that serves as a fantastic tool for teaching and exposing young musicians to the rhythmic and harmonic possibilities created through the contemporary wind literature. The austere mood of the composition is established with fierce angular lines driven by surging percussion and wild trills. After the brief introduction, Mackey initiates the two-measure melodic "germ" in the marimba part that continually propels the composition. The use of this melodic ostinato figure is interesting because it serves as the unifying theme of the piece; however, its presence in the composition alternates between the role of foreground and background material. Structurally, *Undertow* is based on a modified ternary form. The A section is created by virtue of a constantly rising line and bold rhythmic gestures. Within the contrasting B section, the composer has crafted a wispy descending melodic figure that gives the illusion that time has momentarily been suspended. After the thinly textured B section, brief harmonic flashbacks emerge until a direct repetition of the A section occurs. The composition is then concluded with a short coda section.

**Seis Manuel (2003)** **Shelly Hanson (b. 1960)**

Shelly Hanson, a Twin Cities composer, arranger, teacher, and professional musician, has an affinity for writing and performing folk music. Her band, Klezmer and All That Jazz, have performed her *Concerto for Klezmer Band and Orchestra* with the Minnesota Orchestra, Milwaukee Symphony and North Carolina Symphony. Ms.

Hanson received a Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University. She is a member of the Minneapolis Pops Orchestra and serves on the faculty of Macalester College.

*Seis Manuel* is the third of a four movement suite titled *Islas y Montañas* (Islands and Mountains). Composed of highly syncopated rhythms in many layers with swirling woodwind lines over a relaxed percussive groove, this composition provides an authentic, yet fresh approach to setting Latin folk music for the wind band. Hanson comments on the origin of the piece, "The *seis* is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of *seis* have been identified. "Seis" means six in Spanish; the term originally meant a dance for six men or six couples." Similar to the indigenous music of other cultures, the music of the Jibaro people has a strong aural tradition of improvisation and recurring harmonic patterns. These patterns are referred to as *seis mapéyé*, and they provide the harmonic and rhythmic basis upon which a singer can improvise a melody. The composer further states, "Because of the very long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a seis after someone important to its creation, this *seis* was re-named in honor of conductor Manny Laureano, who commissioned and premiered the piece."

**Sleep (2003)** **Eric Whitacre (b. 1970)**

Emerging as one of the most popular and performed composers of his generation, Eric Whitacre continues to innovate and ignite interest in western art music. The Los Angeles Times has hailed his music as "works of unearthly beauty and imagination, (with) electric, chilling harmonies." Whitacre had received no formal training before the age of 18; however, by age 21 he had completed his first concert work for choir, *Go, Lovely, Rose*. He then went onto the Juilliard School to earn his Master of Music degree under the instruction of Pulitzer Prize, Grawemeyer and Oscar-winning composer John Corigliano. His works *Water Night, Cloudburst, Sleep, Lux Aeumque* and *A Boy and a Girl* are among the most popular works of the last decade, and his *Ghost Train, Godzilla Eats Las Vegas* and *October* have achieved equivalent success in the wind band community. While Whitacre received much attention for his 2007 Grammy nomination, it has been his *Paradise Lost: Shadows and Wings*, a cutting edge musical, that has earned him critical acclaim and more awards than any of his past works combined.

Written as an a cappella choral setting with an original poem by Charles Anthony Silvestri, *Sleep*, has made for a beautiful transcription into the wind band repertoire. Whitacre explains, "the chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire." *Sleep* is through-composed and achieves almost a perfect arch with regards to its dynamic conception. The pictorial text by Silvestri is skillfully reflected in sound through brilliant moments of text painting and shimmering-cluster chords that create an ethereal sound capturing the dream-like quality of the composition.

*The evening hangs beneath the moon, A silver thread on darkened dune.*
*With closing eyes and resting head I know that sleep is coming soon.*
*Upon my pillow safe in bed,*
*A thousand pictures fill my head.*
*I cannot sleep, my minds a flight;*
*And yet my limbs seem made of lead.*
*If there are noises in the night,*
*A frightening shadow flickering light;*
*Then I surrender unto sleep,*
*Where clouds of dream give second sight.*
*What dreams may come both dark and deep,*
*Of flying wings and soaring leap.*
*As I surrender unto sleep.*

**Sizzle! (2006)** **Nathan Daughtrey (b. 1975)**

Composer and percussionist Nathan Daughtrey earned a Bachelor Degree in Music Education (1997), a Master of Music in Percussion Performance (1999) and a Doctor of Musical Arts (2004) from the University of North Carolina at Greensboro. Daughtrey is truly a composer of great depth and ability and continues to gain international recognition for his band and percussion works. Described as "fresh and imaginative" (Percussive Notes), his works have been performed by individuals and ensembles of all levels at festivals around the world, including the Percussive Arts Society International Convention, the International Double Reed Society Conference, and the Midwest Band and Orchestra Clinic. Daughtrey has received awards that include: 1st place in the 2000 Southeastern Composers' League Philip Slates Competition for *Episodes for Solo Piano* and 2nd and 3rd place for his large percussion ensemble works *Limerick Daydreams* and *Adaptation*. In addition to his compositional skills, Daughtrey is a highly sought- after solo marimba artist and clinician. He is a Performing Artist and Clinician for Yamaha Corporation and Vic Firth, Inc.

Composed for a five-member percussion ensemble, *Sizzle!* is a *tour de force* of rhythmic energy from start to finish. This through-composed composition by Daughtrey features three families of percussion instruments: membranes (bongos, snare drum, toms, bass drum), metals (suspended cymbals, China cymbal, hi-hat), and woods (claves, woodblocks, temple blocks, log drums and slap stick). A fourth family is added with the performer's voices whispering intensely various syllables from the word "sizzle." The composer comments, "The piece is set primarily in 4/4 with a section of 6/8. However, the occasional 5/8 and 7/8 bar creeps up just to keep the audience on their toes."

**Suite on Celtic Folk Songs (2001)** **Tomohiro Tatebe (b. 1957)**

Born in Niigata, Japan in 1957, Tatebe pursued his education at the Komazawa University in Tokyo. He earned a degree in Japanese literature while also studying saxophone with Kazuo Tomioka and composition and arranging with Naohiro Iwai and Takashi Ueno. Tatebe has written several works and arrangements for wind ensemble and chamber winds. He has received commissions from Ryukoku

University, Toyam Prefecture Band Association, the Tokyo Trombone Quartet and Tokyo Trumpet Choir, and the All-Japan Band Association/ Asahi Shinbun Composition Prize in 1986. Tatebe is the Permanent Conductor of the Itoigawa Wind Orchestra and an Associate Lecturer for the Ryukoku University Wind Band.

Composed in three movements, *Suite on Celtic Folk Songs* consists of three Old Irish melodies that have been passed down over the course of many generations. While the term "Celtic" is most commonly associated with the people of Ireland, Scotland and parts of England, the word takes its origins from the word "keltoi." This was a term given by the ancient Greeks to refer to certain barbarian tribes that occupied much of central Europe during the first millennium B.C. Regardless of the history behind the Celtic culture, this music's decorative melodies, modal harmony and highly rhythmic tradition continues to inspire composers today. These traditional elements are evident throughout Tatebe's arrangement. There is also an infusion of modern harmonic practices, creating an even more exciting listening experience.

Following the typical three movement setting of fast-slow-fast, Tatebe begins his suite with a rhythmically driving 6/8 meter movement titled "March." Composed in bar form (AABA) with a short coda, the movement recalls the strident drum-and-fife sounds so commonly associated with the military tradition. Also heard throughout the movement, is a "drone" presented by the low woodwinds and brass that suggests the presence of a bagpipe. Though the ostinato pattern created by the percussion and intermittent use of the drone add to the Celtic flavor and verve of the music, it is the highly ornamented pentatonic "fife" melody that serves as the foundation of this opening movement.

The second movement, "Air," provides a striking contrast to the first movement with its lilting Gaelic melody and rich accompanying harmonies. After a brief four-bar introduction, the piccolo presents a beautifully sensitive eight-measure theme that serves as the basis for the "Air." With each variant of the melody the movement becomes more stirring and ornamented. Once the theme reaches its emotional apex resulting from a modulation to the subdominant key, the following phrases gradually return the melody to its simplified state. As the melody becomes less decorative and the harmonic texture thins, the movement fades into a melancholic silence.

In the closing movement, "Reel," the 6/8 introduction delivers an emphatically repeated motif by the upper winds and horns. This motif is then paired with melodic dance fragments in the rest of the winds over a pulsing percussion ostinato. As the opening section reaches a heightened level of rhythmic intensity, it is brought to a dramatic halt. Suddenly a vigorous Irish dance tune presented by the flute section ensues with wispy melodic flirtations. This contagious dance melody continues through the upper winds. With the arrival of the second section of the form the dance tune is juxtaposed against the brass and low winds with the initial 6/8 rhythmic motif. A struggle between triple and duple meter occurs and forces the "Reel" to build in intensity to its final raucous release in the coda.

**Sea Songs (1924)** **Ralph Vaughan Williams (1872-1958)**

When investigating the lineage of the wind band, Ralph Vaughan Williams's name

stands out as one of the founding composers of the idiom. Born in Down, Ampney, England in 1872, Vaughan Williams was the leader of the 20th century English national school and dedicated his life to composition and folk song research. He wrote in almost every genre, from operas and symphonies to choral works for amateurs. Along with Gustav Holst, Vaughan Williams was one of the catalysts of the English folk revival movement. During a time of social anxiety, industrialization and imperial expansion, folk music provided a certain solace and escape for composers and their listeners. It would even appear that he believed that folk music was a purer and more sincere vehicle for communicating the human condition. Vaughan Williams remarked:

> The reason those early musicians sang, played, invented and composed was simply and solely because they wanted to... When English musicians learn to do that - to write and play for the sake of the music and for the sake of nothing else, then I think that the music which is latent amongst us will come to the front.

Ralph Vaughan Williams died in London, England in 1958 and left the wind band with some of its most treasured and enduring works. His most well known compositions for wind band include: *English Folk Song Suite, Sea Songs, Toccata Marziale, Flourish for Wind Band, The Golden Vanity March, Music for the Pageant of Abinger* and *Rhosymedre* (arr. Beeler).

Vaughan Williams's *Sea Songs* was composed in 1924 around the same time as his *English Folk Song Suite* and is one of the first serious high quality works for wind band. Combining both folk-song and march idioms, this simple minuet and trio-like ternary form is based on three English folk songs: "Princess Royal," "Admiral Benbow," and "Portsmouth." This composition opens in the key of A-flat with a regal and celebratory statement generated by members of the brass and upper woodwinds. After the introduction the upper winds present the delicate and highly stylized march melody of "Princess Royal" over the quickly pulsing eighth note figures in the bass. The opening A section builds to a robust statement of the first theme with some fantastic counterpoint before transitioning to the second theme in c minor. The second theme of the A section, "Admiral Benbow," introduces a rigid fife-like melody over a legato countermelody. Following "Admiral Benbow," a modified reintroduction of the first theme occurs, which then leads to the trio section. The trio section, "Portsmouth" is in the key of D-flat and delivers an energetic and flowing legato melody that is smoothly passed throughout the ensemble. With the conclusion of the B section, the A section returns as an exact refrain of the opening A section.

**Vanity Fair "A Comedy Overture" (1924)** **Percy E. Fletcher (1879-1932)**
**Edited by Brant Karrick**

Percy Eastman Fletcher was born in Derby, England in 1879. Like his contemporaries, he earned much of his living as a musical director in the London theatre district. Fletcher served as the musical director for some of London's most prestigious theatres: the Prince of Wales, Savoy, Daly's, Drury Lane, and up until his death, His Majesty's Theatre. Though little of his music is performed today, he was a well-received and prolific composer during his time. Fletcher contributed to a variety of

different repertoires; however, he is most recognized for creating the first original work for brass band. Dr. Karrick explains, "Before 1913, brass band contest pieces were customarily operatic selections and transcriptions, but in that year Fletcher was commissioned by the British National Championships to compose the tone poem *Labor of Love*, which is considered to be the first original piece for brass band." As a result of Fletcher's success, other well-respected English composers such as Gustav Holst, Vaughan Williams and Edward Elgar were inspired to write literature for brass band. While Fletcher is credited as one of the pioneers of original brass band music, his name is frequently passed over when discussing the origins of the wind band repertoire.

Fletcher's *Vanity Fair* was first published in 1924 by Hawkes and Son, and is distinctly different from the standards of the early wind band repertoire. Rather than adhering to the mold of the British military band suites, *Vanity Fair* is nostalgic in sound and embraces many of the compositional practices of a Romantic overture. Released in 2006, this edition of *Vanity Fair* by Brant Karrick holds true to the original scoring of Fletcher's; however, it includes missing instruments for the modern wind band. Making use of four contrasting thematic subjects, this composition takes the listener through a series of ephemeral emotions. It is even possible that each section of the composition attempts to portray some of the character's personalities from Thackeray's novel, for which the composition is named. Karrick states, "The now classic novel is a social satire set in early 19th century England and Europe, and was first published in 1847. The story is somewhat cynical and is intended to depict social hypocrisy and fraud. Nine principal characters are woven within, their interaction being similar to a modern television soap-opera. Thackeray's main point was that, in a world of social injustices, all people must sin in order to survive."

## NBHS Band Personnel

Megan Allen
Gabrielle Atkinson
Carolee Baker
Tara Bartley
Amanda Bowling
Elizabeth Bowling
Miranda Burden
Allison Clark
Jenna Clayton
Lauren Collins
Amber Cook
Russell Cooksey
Nathaniel Cox
Christina Dilley
Dakota Dockery
Sara Downs
Samuel Druen
Andrea Duvall
Olivia Evans
Suzanna Franke
Lee Fulkerson
Joshua Gleason
Amanda Grau
Julia Greenwell
William Harrison
Sarah Hayden
Aric Hester
Jennifer Holbert
Leann Hornback
Aaron Hornbuckle
Samuel Hornbuckle
Brian Hudson
Alexa Hughes
Steven Jessie
Zihui Jian
Kristin Johnson
Jessica Kastor
Alyssa Keplinger
Kelly Kerr
Brandi Larue
Emily Lowe
Rebekah Mcauliffe
Ethan Mizell
April Nasiatka
Cody Olson
Jacob Otto
Amber Rankin
Jonathan Reid
Carissa Riggs
Brandon Risinger
Maryelle Roosa
Tyler Rose
Alaynna Schneider
Wesley Shines
Storm Simpson
Brittany Stewart
Samuel Stillwell
Tina Stottman
Allison Sutton
Rachel Thurman
Allennia Trammell
Rachel Turner
Allison Underwood
Marissa Vincent
Donald Waltrip
Jacob Ward
Joseph Weber
Holly White
Julianna Witherington
Carrie Wohlschlegel

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

*presents*

# Chamber Winds Louisville

## Frederick Speck, *director*

Wednesday Evening
June 17, 2009
8:00 p.m.
Margaret Comstock Concert Hall

# PROGRAM

*George Washington Bicentennial March* (1930) — John Philip Sousa (1854-1932)

*Pageant* (1953) — Vincent Persichetti (1915-1987)

*Duos for Flutes* (1973) — Robert Muczynski (b. 1929)

1. Andante sostenuto
2. Allegro risoluto
3. Moderato
4. Allegro ma non troppo
5. Andante molto
6. Allegro

Amy Ensel & Kaelah Williams, *flutes*

*Suite* for the opera "The Nose," Op. 15 (1928-29) — Dmitri Shostakovich (1906-75)

1. Overture
2. The Batterie
3. Galop
4. The Cathedral
5. Finale

scored for winds and percussion by William A. Schaefer

*La Muerte del Angel (The death of the angel)* — Astor Piazzolla (1921-1992) arr. Kevin Ames

Penelope Quesada, *flute*
Kevin Ames, *saxophone*
Liz Ames, *piano*

*Zoom Tube* (2001) — Ian Clarke (b. 1964)

Amy Ensel, *flute*

*The Pineapple Poll* (1951) — based on the music of Arthur Sullivan (1842-1900) arranged by Sir Charles Mackerras (b. 1925)

1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# Wind Band Institute 2009

**Frederick Speck, *director***

Thursday Evening
June 18, 2009
7:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*Thank you.*

# PROGRAM

*Symphony No. 3* (1958) — Vittorio Giannini (1903-1966)

1. Allegro energico
2. Adagio
3. Allegretto
4. Allegro con brio

# PROGRAM NOTES

The late romantic style Vittorio Giannini employed in his early works was succeeded, in the 1940s, by an interest in neo-classicism; *Symphony No. 3* reflects not only this trend, but also the post-war American interest in lush orchestrations and powerful melodies, sometimes referred to as neo-romanticism. Sonata-allegro form, which Giannini utilized for the first movement, comprises three major sections: the exposition, development, and recapitulation. In use since the Classical era, the sonata-allegro form remained a standard first-movement structure for instrumental music throughout the nineteenth century and was commonly employed (particularly by neo-classicists) in the twentieth century. This movement is romantic in nature, with a main theme built from ascending fourths. The second movement is a lyrical exploration of a sentimental melody, and its romantic nature is supported by Giannini's effective orchestration. The movement opens with an oboe solo accompanied by trombones, and develops a gentle lyric mood featuring the woodwinds and horns. The third movement is based on the interplay of 6/8 and 3/4 meters and features the alto saxophone and bassoon in frequent opposition to the rhythmic background. The fourth movement is a sonata-rondo, a combination of two popular structures employed in music during the Classical era, the sonata-allegro and rondo forms. It juxtaposes two broad themes, with rhythmic punctuations in the brass and sweeping passages in the woodwinds providing contrast. The conclusion of the movement achieves a thrilling climax, using all of the winds and percussion. Vittorio Giannini's *Symphony No. 3*, his most frequently performed and recorded work, has become a staple of the band repertoire.

# Wind Band Institute 2009

Frederick Speck, *director*

### Flute
Sarah Smith
Sarah Carney
Tara Bartley
Lauren Morris
Brittany Sapp

### Oboe
Teil Buck
Jillisa Kiggins
Sara Shelton

### Clarinet
Alex Ravitz
Cody Robbins
Erin Morris
Ellen Trammel
Grace Atherton
Luke Harrison
Bruno Bedard
Shelby Rissler
Audrey Nelson
Caitlin Templet
Sarah Cornell
Roger Riddick
Olivia Evans

### Bass Clarinet
Brittani Simpson

### Contra Bass Clarinet
Stephanie Jones

### Bassoon
Jackie Royce
Lauren Hayes
Heather Martin

### Alto Saxophone
Kyle Malone
Alexis Sinclair
Aaron Putty

### Tenor Saxophone
Jimmy Seaver

### Horn
Desirae Bigelow
Georgia Peters
Cass Bennett
Tyler Taylor
Paige Napier
Tessa Lee
Carissa Riggs

### Cornet
Jake Rychen
Chad Ward
Mason Henry
Justin Oberfrank
Jean Leece

### Trumpet
Jon Louden
Demytreus Gipson

### Trombone
Yuki Inoue
Stephen Herde
Michaela Mullikin
Clinton Baumgartner
Elizabeth Fravert

### Euphonium
Roger Graves
Chris Dye
Patrick Albert
Trevor Young

### Tuba
Leo Albitre

### Percussion
Alysha Ashley
Trae Bartley
Adam Schwartz

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# Jake Stith, *jazz guitar*

*Student of Craig Wagner*

*with*

**Nick Kuypers, *bass***
**Jake Goran, *saxophone***
**Justin Heavrin, *drums***
**Carly Johnson, *vocals***
**Daniel McGeeny, *keyboard***

## Senior Recital

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree.*

Sunday Afternoon
June 21, 2009
2:00 p.m.
Chao Auditorium

# PROGRAM

| | |
|---|---|
| It Might As Well Be Spring | R. Rodgers & O. Hammerstein, II<br>(1902-1972), (1895-1960) |
| Hard Times | David Newman<br>(1933-2009) |
| Ready and Able | Jimmy Smith<br>(1925-2005) |
| Moments Notice | John Coltrane<br>(1926-1967) |
| God's Gift | Obed Calvaire<br>(b. unknown) |
| E. T. A | Bobby Watson<br>(b. 1953) |
| Billie's Bounce | Charlie Parker<br>(1920-1955) |
| I Got It Bad | Duke Ellington & Paul Francis Webster<br>(1899-1974), (1907-1984) |
| On the Sunny Side of the Street | Jimmy McHugh & Dorthy Fields<br>(1894-1969), (1905-1974) |

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

*presents*

# J. Patrick Rafferty, *violin*

*and*

# James Howsmon, *piano*

# Faculty Recital

Tuesday Evening
September 8, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*Thank you.*

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

**How to Take A Seat Campaign** brochures are located on the box office counter in Comstock Hall lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

# PROGRAM

Sonata in B-flat Major, K. 454 — W. A. Mozart (1756-1791)
- Largo-Allegro
- Andante
- Allegretto

Sonata for Violin Solo — Sergei Prokofiev (1891-1953)
- Moderato
- Andante dolce
- Con brio

## INTERMISSION

Incantation for Solo Violin (1995) — Augusta Read Thomas (b. 1964)

Sonata in A minor for Violin and Piano — Robert Schumann (1810-1856)
- Mit leidenschaftlichem Ausdruck
- Allegretto
- Lebhaft

LOUISVILLE®

SCHOOL OF MUSIC

Thursday, September 10, 2009
3:00 p.m.
Margaret Comstock Concert Hall



## FACULTY GALA PREVIEW
**Selections from the following program:**

Wind Quintet No. 1 (1948)
II. Presto — Jean Françaix (1912-1997)

**Louisville Winds**
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*

Meditation (from *Thais*) — Jules Massenet (1842-1912)

Brittany MacWilliams, *violin*
Naomi Oliphant, *piano*

Go With the Flow — Jerry Tolson (b. 1954)

**Faculty Jazz Ensemble**
Ansyn Banks, *trumpet* Jerry Tolson, *alto saxophone*
Mike Tracy, *tenor saxophone* Craig Wagner, *guitar*
Chris Fitzgerald, *piano* Tyrone Wheeler, *bass*
Jason Tiemann, *drums*

Concert Etude - Gnomenreigen — Franz Liszt (1811-1886)

Etude, Op. 10, No. 5 in G flat Major — Frédéric Chopin (1810-1849)

Dror Biran, *piano*

Sonata for Flute and Piano
III. Allegro scherzando — Otar Taktakishvili (1924-1989)

Kathleen Karr, *flute*
Naomi Oliphant, *piano*

Tangos Abajo for Two Basses and Percussion — Sidney King (b. 1959)

Chris Fitzgerald and Sidney King, *basses*
Brian Kushmaul and Jason Tiemann, *percussion*

UNIVERSITY OF
# LOUISVILLE.
## SCHOOL OF MUSIC

Thursday, September 10, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION
FACULTY GALA PREVIEW
(Page 2)

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Three Browning Songs, Op. 44 — Amy Beach (1867-1944)
The Year's at the Spring
Ah, Love, but a day!
I send my heart up to thee!

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

Fantasy in G Minor, BWV 542/1 — Johann Sebastian Bach (1685-1750)

Russell Stinson, *organ*
**Herz Visiting Professor of Bach Studies**

Someday My Prince Will Come — Frank E. Churchill, Larry Morey (1901-1942)(1905-?)

Mike Tracy, *saxophone*
Tyrone Wheeler, *bass*

Sonata for Cello and Piano, Op. 6 — Samuel Barber (1910-1981)
Adagio - Presto - Adagio

Paul York, *cello*
Naomi Oliphant, *piano*

Concertpiece No. 1, Op. 113 — Felix Mendelssohn (1729-1786)

Marilyn Nije and Dallas Tidwell, *clarinets*
David George, *piano*

Joy Alone — Jake Heggie (b. 1961)

Edith Davis Tidwell, *soprano*
David George, *piano*

KOKURYU-NO-MAI (Dance of the Black Dragon) for Brass Quintet and Percussion Ensemble — Mustsuo Tsuruta (b. 1956)

**Louisville Brass**
Michael Tunnell and Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
John Jones, *tuba*

**University of Louisville Percussion Ensemble**
Amy Acklin, *conductor*
Jeffrey Luft Aaron Klausing John Carey
Sam Rouster Elena Michels
Tony Johnson Lauren Whitcomb Jimmy Weixler

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

*presents*

# Lee Luvisi, *piano*

# Emeritus Faculty Recital

Thursday Evening
September 10, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

**Gabriel Fauré** has never been and likely never will be a universally popular composer. Outside his native France, Fauré's fame rests primarily with his beloved *Requiem*, and to a somewhat lesser extent the *Ballade for Piano and Orchestra*, a small handful of his ninety or so exquisite art songs, no more than two or three works from his considerable chamber music output, plus several incidental orchestral scores. Aside from the *Requiem*, his extensive religious music is virtually unknown in this country; his two large stage works, *Prométhée* and *Pénélope*, have sadly been forgotten worldwide. Of his piano pieces, some 50 in number, not one can safely be called a staple in almost any pianist's repertoire.

Fauré's long life began during that of Robert Schumann and lasted well beyond the tumultuous premiere of Stravinsky's *Rite of Spring*. Despite all the other musical revolutions swirling about him – Wagner, Mahler, Debussy, Schönberg – Fauré remained true to himself, never compromising his utterly pure, refined art. Though by no means lacking in brilliance, Fauré's music essentially caresses the soul with a gentle beauty and subtle emotion of unequalled distinctiveness and warmth, behind which lies a depth of thought perceptible to those with discerning ears.

My love for Fauré began at an early age when my revered teacher, Dwight Anderson – himself a pupil of the renowned French pedagogue, Isidore Philipp who, in turn, had studied with Fauré – first introduced me to this enchanted world, a passion that has only deepened through the years. It is hoped a program such as this – one that ranges from Fauré's earliest efforts for the piano (Op. 17) to his final, poignant *Nocturne* (Op. 119) – will widen this Master's reputation among tonight's audience and make better known some of his finest works for the instrument.

Notes by Lee Luvisi

# PROGRAM

## Gabriel Fauré
(1845-1924)

I

Trois Romances sans Paroles, Op. 17
- A-flat Major
- A minor
- A-flat Major

Nocturne No. 1 in E-flat minor, Op. 33, No. 1
Barcarolle No. 2 in G Major, Op. 41
Nocturne No. 6 in D-flat Major, Op. 63

II

Thème et Variations, Op. 73

## INTERMISSION

III

Barcarolle No. 9 in A minor, Op. 101

3 Préludes from Op. 103
- No. 4, F Major
- No. 7, A Major
- No. 5, D minor

Barcarolle No. 12 in E-flat Major, Op. 106
Nocturne No. 13 in B minor, Op. 119

IV

Impromptu No. 3 in A-flat Major, Op. 34
Valse-Caprice No. 2 in D-flat Major, Op. 38

UNIVERSITY OF
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SCHOOL OF MUSIC

# Seventeenth Annual

# *Faculty Gala Concert*

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Sunday Afternoon
September 13, 2009
3:00 p.m.
Margaret Comstock Concert Hall

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Pre-Concert Piping by Anne Marie de Zeeuw and Larry Frederiksen

# PROGRAM

Greetings from Dr. Christopher Doane, Dean of the School of Music

Wind Quintet No. 1 (1948) — Jean Franç
II. Presto (1912-199

**Louisville Winds**
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*

Meditation (from *Thais*) — Jules Masse
(1842-191

Brittany MacWilliams, *violin*
Naomi Oliphant, *piano*

Go With the Flow — Jerry Tols
(b. 195

**Faculty Jazz Ensemble**
Ansyn Banks, *trumpet* Jerry Tolson, *alto saxophone*
Mike Tracy, *tenor saxophone* Craig Wagner, *guitar*
Chris Fitzgerald, *piano* Tyrone Wheeler, *bass*
Jason Tiemann, *drums*

Concert Etude - Gnomenreigen — Franz Lis
(1811-188

Etude, Op. 10, No. 5 in G flat Major — Frédéric Chop
(1810-184

Dror Biran, *piano*

Sonata for Flute and Piano — Otar Taktakishv
III. Allegro scherzando (1924-198

Kathleen Karr, *flute*
Naomi Oliphant, *piano*

Tangos Abajo for Two Basses and Percussion — Sidney Kin
(b. 195

Chris Fitzgerald and Sidney King, *basses*
Brian Kushmaul and Jason Tiemann, *percussion*

Three Browning Songs, Op. 44
The Year's at the Spring
Ah, Love, but a day!
I send my heart up to thee!

Amy Beach
(1867-1944)

Daniel Weeks, *tenor*
Naomi Oliphant, *piano*

# INTERMISSION

Greetings from Jane Halliday, President of the Friends of the School of Music

Fantasy in G Minor, BWV 542/1

Johann Sebastian Bach
(1685-1750)

Russell Stinson, *organ*
**Herz Visiting Professor of Bach Studies**

Someday My Prince Will Come

Frank E. Churchill, Larry Morey
(1901-1942)(1905-?)

Mike Tracy, *saxophone*
Tyrone Wheeler, *bass*

Sonata for Cello and Piano, Op. 6
Adagio - Presto - Adagio

Samuel Barber
(1910-1981)

Paul York, *cello*
Naomi Oliphant, *piano*

Concertpiece No. 1, Op. 113

Felix Mendelssohn
(1729-1786)

Marilyn Nije and Dallas Tidwell, *clarinets*
David George, *piano*

Boy Alone

Jake Heggie
(b. 1961)

Edith Davis Tidwell, *soprano*
David George, *piano*

KOKURYU-NO-MAI (Dance of the Black Dragon)
for Brass Quintet and Percussion Ensemble

Mustsuo Tsuruta
(b. 1956)

**Louisville Brass**
Michael Tunnell and Herbert Koerselman, *trumpets*
Bruce Heim, *horn* Brett Shuster, *trombone*
John Jones, *tuba*

**University of Louisville Percussion Ensemble**
Amy Acklin, *conductor*
Jeffrey Luft Aaron Klausing John Carey
Sam Rouster Elena Michels
Tony Johnson Lauren Whitcomb Jimmy Weixler

*(This work was composed in 1998 for the Louisville Brass and FALSA; this is the US premier.)*

**Following the concert, we welcome you to join us for a reception outside on the Bickel Terrace.**

# Texts

## Joy Alone (Connection)

Gini Savage - po

the stunning silence of myself
from the hearts of forests
middle of mountains
a late low sun rests her friendly hand on the crowns of uncompromised trees
a fox streaks across the sand and scented sage brush
a chatter of chipmunks scatters
squirrels who stuff their briefcases for the winter
blue collar workers
long term plans
the resiny crunch of orange pine needles warm under foot
a windfall of sweet cones
joy alone
a startle of saplings
the power of trees
unraveling of rivers
joy alone

## Three Browning Songs

Texts by Robert Brownin

**The year's at the spring,**
And day's at the morn;
Morning's at seven;
The hillside's dewpearled;
The year's at the spring;
And day's at the morn;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven,
God's in his heaven,
All's right,
All's right with the world!

**I send my heart up to thee,** all my heart
In this my singing.
For the stars help me, and the sea,
And the sea bears part;
I send my heart up to thee, all my heart
In this my singing.
For the stars, the stars help me, and the sea bears part;
The very night is clinging
Closer to Venice' streets to leave one space
Above me, whence thy face
May light my joyous heart to thee,
To thee its dwelling place, thy face
May light my joyous heart to thee,
My heart to thee its dwelling place.
I send my heart up to thee, all my heart
In this my singing.

**Ah, Love, but a day,** And the world has changed!
Ah, Love, but a day, And the world has changed!
The sun's away, And the bird estranged;
The wind has dropped, And the sky's deranged;
Summer, Summer has stopped, Summer has stopped.
Ah, Love, but a day, And the world has changed!
Look in my eyes! Wilt thou change too?
Look in my eyes! Wilt thou change too?
Should I fear surprise? Shall I find aught new
In the old and dear, In the good and true,
With the changing year? Ah, Love, Look in my eyes,
Look in my eyes, Wilt thou change too?

# University of Louisville School of Music Faculty

### Administration
Christopher Doane, Dean
Naomi Oliphant, Associate Dean

### Applied Music Studies Division

#### Keyboard
Jack Ashworth, *Harpsichord*
Dror Biran, *Piano*
Vernon Cherrix, *Piano*
Karen Griffin, *Class Piano*
Naomi Oliphant, *Piano/Piano Ensemble*
Krista Wallace-Boaz, *Class Piano/Piano Pedagogy*

#### Strings
Sidney King, *Double Bass*
Chien-Ju Liao, *Viola*
Brittany MacWilliams, *Violin*
Stephen Mattingly, *Guitar*
Carol McClure, *Harp*
J. Patrick Rafferty, *Violin*
Paul York, *Cello*

#### Voice
Donn Everette Graham, *Baritone*
Edith Davis Tidwell, *Soprano*
Daniel Weeks, *Tenor*

#### Woodwinds
Don Gottlieb, *Flute*
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UNIVERSITY OF
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*presents the*

# UNIVERSITY CHORUS

**Kent Hatteberg, *Conductor***

# CARDINAL SINGERS

**Kent Hatteberg, *Conductor***

*and*

# COLLEGIATE CHORALE

**Kent Hatteberg, *Conductor***

Margaret Comstock Concert Hall
Sunday Evening
September 13, 2009
7:30 P.M.

*Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.*

# UNIVERSITY CHORUS

Regina Coeli, KV 276 (?1779) — W.A. Mozart (1756 - 1791)

Chloe Richards, *soprano* Carlisle Schoner, *alto*
Marquese Carter, *tenor* Kyungouk Ko, *baritone*
Bomi Lee, *accompanist*

Walk Together, Children (2001) — arr. Moses Hogan (1957 - 2003)

# CARDINAL SINGERS

Io mi son giovinetta (1542) — Domenico Maria Ferrabosco (1513 - 1574)

Darthulas Grabesgesang (1861)
(Drei Gesänge, Opus 42, No. 3) — Johannes Brahms (1833 - 1897)

Trinity (2008) — Ola Gjeilo (b. 1978

Beneath This Dome (2009) — Nathan Jones (b. 1983

Jubilate Deo - Psalm 100 (2008) — Ko Matsushita (b. 1959)

# COLLEGIATE CHORALE

Esti dal (1938) — Zoltán Kodály (1882 - 1967)

Ave Maria (1861) — Anton Bruckner (1824 - 1896)

Fünf Gesänge, Opus 104 — Johannes Brahms (1833 - 1897)
III. Letztes Glück (1988)
IV. Verlorene Jugend (?1886)
V. Im Herbst (?1886)

The Battle of Jericho (1984) — arr. Moses Hogan (1957 - 2003)
Erin Keesy, *soloist*

# Cardinal Singers
## Kent Hatteberg, *director*

**Soprano I**
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

**Soprano II**
Lydia Cox
Christina Hatfield
Erin Keesy
Yun Sun Kim*
Jenifer Thomas

**Tenor I**
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*

**Tenor II**
Trey Alexander
Robert Carlson
Josh Hamilton
Christopher Kent*
Geoff Wallace

**Alto I**
Katie Allen
Kristin Hale
Bomi Lee*
Claire Mosley
Holly Riggs

**Alto II**
Sarah Barker
Nicole Bass
Carlisle Schoner
Tamara Stewart
Amber Whittaker

**Bass I**
Jon Fejes
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan

**Bass II**
Josh Brooks
Austin Echols
Michael Lancaster
Nick Pappe
Mason Stewart

**graduate student*

# University Chorus

## Kent Hatteberg, *director*

## Bomi Lee, Kyungouk Ko, Christopher Kent, Yun Sun Kim, Angela Stephens, *graduate assistants*

**Soprano I**
Whitley Cottrell
Emily McClanahan
Angela Roberts
Sabrina Wellendorff
Emily Woosley
I Tien Wu

**Soprano II**
Mary Hamilton
Hagino Hargis
Chloe Richards
Lucy Simpson
Angela Stephens*
Katelyn Thompson

**Tenor I**
Christopher Kent*
William Summay

**Tenor II**
Kris Baete
Nick Cain
Marquese Carter
Sam Kennedy
Brad Ling
Parker Scinta
Ethan Schmidt

**Alto I**
Kayla Constantino
Emma Dill
Ashley Elijah-Wagner
Yun Sun Kim*
Annie Kinny
Bomi Lee*
Alexandra D. Lewis
Trista Rappert-McGetrick
Maria Prieto

**Alto II**
Talia Girton
China Huddleston
Alexandrea Meredith
Hannah Parker
Anna L. Roeder
Jessica Weinstein

**Bass I**
Alberto Abril
Derrick Anderson
Virgil Clay
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh
Michael Schmitt
Michael Sellers
Ashwin M. Raghavan

**Bass II**
William Clark

**Graduate Student*

# Collegiate Chorale
## Kent Hatteberg, *director*

**Soprano I**
Haley DeWitt
Jessica Kastor
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

**Soprano II**
Jessica Banet
Erica Blankenship
Lydia Cox
Christina Hatfield
Rachel Hobbs
Emily Howes
Erin Keesy+
Yun Sun Kim*
Angela Stephens*
Jenifer Thomas

**Tenor I**
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*
Trevor Zwick

**Tenor II**
Trey Alexander
Robert Carlson
Josh Hamilton
Brad Jackson
Christopher Kent*+
Tyler Morris
Geoff Wallace

*+ section leader*
**graduate student*

**Alto I**
Katie Allen
Erin Heckmann
Bomi Lee*
Claire Mosley
Holly Riggs
Abigail Skaggs
Emely Stratton

**Alto II**
Sarah Barker
Nicole Bass
Melanie Brison
Shareika Fisher
Adriana Guzman*
Katie A. Palmer
Carlisle Schoner+
Amber Whittaker

**Bass I**
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan
Zach Thomas

**Bass II**
Josh Brooks
Aaron Coomer
Jay Coughlon
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

# University of Louisville
# University Chorus, Cardinal Singers,
*and*
# Collegiate Chorale

## Sunday, September 13, 2009

## Texts, Translations, and Notes

Tonight's concert features the three mixed choruses of the School of Music Choral Department in their opening performances of the 2009-2010 academic year. The **University Chorus** is comprised of voice, piano, guitar, composition, and music therapy majors as well as non-music majors. The conductor of the **University Chorus** is Kent Hatteberg, who is in his 14th year as Director of Choral Activities at the University of Louisville. Dr. Hatteberg is assisted by graduate students Bomi Lee, Kyungouk Ko, Christopher Kent, Yun Sun Kim, and Angela Stephens. Ms. Lee and Mr. Ko are graduates of Yonsei University in Seoul, South Korea, and Ms. Kim is a graduate of the Seoul Theological Seminary in South Korea. Ms. Stephens is a graduate of Liberty University in Virginia. Mr. Kent is a graduate of Murray State University, and taught two years at Daviess County High School before returning to school to earn his master's degree.

The **Collegiate Chorale**, conducted by Dr. Hatteberg, is the premiere choral ensemble of the School of Music. The **Chorale** performed at the 2005 ACDA National Convention in Los Angeles, in the Headliner Concert at the 2008 ACDA Southern Division Convention, and in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City. The Chorale also performed at the National Choral Conductors Organization (NCCO) National Convention in Cincinnati in 2008. They have appeared at other regional and national ACDA conventions, the National Convention of the Music Educators National Conference, the Inauguration of President George W. Bush, the National Orff-Schulwerk Association Conference, and the KMEA State In-Service Conference. They regularly collaborate with the Louisville Orchestra and the Choral Arts Society.

The **Cardinal Singers**, conducted by Dr. Hatteberg, is the School of Music's chamber choir. *Musica Mundi*, an organization that sponsors numerous international choral festivals and competitions, has compiled a World Ranking List of the 1000 top choirs from over 3000 choirs that have competed at such events. After assigning point values to choirs based on diplomas awarded and category placement, *Musica Mundi* has ranked the **Cardinal Singers** second internationally and first in the category of mixed choirs. <http://www.musica-mundi.com/index.php?id=923>

The **Cardinal Singers** won the Grand Prix in both of their categories at the World Choir Championships in South Korea in July. They performed in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City in March 2009 and served as the seminar choir for the graduate student national conducting competition. They were featured in the Headliner Concert with Anonymous Four at the 2008 ACDA Southern Division Convention. In July 2007 the **Singers** toured in Latvia, Lithuania, Sweden, and Estonia, where they performed at the "Voices of the Baltics" Multi-cultural Choral Conference. They won third prize in three categories at the Tolosa (Spain) Choral Contest in November 2006. They performed at the 7th World Symposium on Choral Music in Kyoto, Japan in August 2005. They won first prize and the *Preis des Bundestagspräsidenten der Bundesrepublik Deutschland* for the highest score of all choirs (a perfect 25) at the Harmonie-Festival in Lindenholzhausen in May 2005, and won a special prize for the outstanding interpretation of a world premiere: *Laudate pueri, Dominum* by Vytautas Miškinis. The **Singers** won second Prize at the International Chamber Choir Competition in Marktoberdorf, Germany in May 2005, and Kent Hatteberg was named winner of the Marie Straecker-Daelen Prize: the conductor's prize for the best interpretation of a contemporary choral work (*Ich bin das Brot des Lebens* by Wolfram Buchenberg). In July 2004 they competed in the International Choir Olympics in Bremen, Germany, where they won first place in the Chamber Choir Category, first in the Spiritual/Gospel Category, and fourth in *Musica Contemporanea*. In 2003 they received two Gold Diplomas in the Third International Johannes Brahms Choral Competition in Wernigerode, Germany, where they placed third in the Chamber Choir category and were category winners in the Spiritual/Gospel category. They were featured at the ACDA Southern Division Convention in Nashville, TN in February 2004 and at the KMEA State Conference in February 2006.

## Selections by the University Chorus

### Regina Coeli

**W.A. Mozart**

*Regina coeli* is the Marian Antiphon for Paschaltide, the time from Easter Sunday to the Saturday after Pentecost in the Roman Catholic Church. 'Mozart composed three *Regina coeli* settings, included K. 108 in C major, K. 127 in B-flat major, and the setting presented tonight, K. 276 in C major, written for four soloists, chorus, and an orchestra of 2 oboes, 2 trumpets, timpani, 2 violins, basso continuo, and organ. The work was probably composed in 1779, shortly after Mozart's return to Salzburg from travels to Mannheim and Paris seeking employment. Upon his return, he accepted a new position as court organist under Archbishop Colloredo after a 16-month break from his previous position as court violinist.

The work is a bright, happy work honoring the Virgin Mary and reflecting the joy of the Resurrection. *Alleluias* are interspersed throughout, sometimes set melismatically, sometimes with one voice part leading and the others responding, and at other times quite reminiscent of Handel's "Hallelujah Chorus" from *Messiah*, although it is not known if Mozart knew Handel's work at the time of composition. Mozart employs soloists as a quartet contrapuntally on the text *Regina coeli laetare*, homophonically on the text *Ora pro nobis Deum*, then individually on the text *quia quem meruisti portare*. Structurally, the work is beautifully balanced. It opens in C major, then moves to the dominant as the soloists are introduced. In a brief developmental section, Mozart explores the tonalites of A minor and F major. The second theme group then returns, this time in tonic, but earlier *Alleluias* and the *Ora pro nobis* return in the dominant. A triumphant return to C major is marked by the chorus taking over the theme sung by the soloists earlier on the text *quia quem meruisti portare*, but now set to the text *Ora pro nobis (pray for us)*.

*Regina coeli laetare, alleluia:*
*Quia quem meruisti portare, alleluia,*
*Resurrexit, sicut dixit, alleluia.*
*Ora pro nobis Deum, alleluia.*

*Queen of heaven, rejoice, Alleluia!*
*For He whom you were worthy to bear, Alleluia,*
*Has risen, as He said, Alleluia!*
*Pray for us to God, Alleluia!*

Marian Antiphon for Paschaltide

### Walk Together, Children

**Moses Hogan**

Born in New Orleans, Louisiana on March 13, 1957, Moses George Hogan was a pianist, conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge. Mr. Hogan's many accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was appointed artist in residence at Dillard University in New Orleans in 1993 and served as artistic director of the internationally acclaimed Moses Hogan Chorale. The Chorale evolved as an outgrowth of the New World ensemble organized by Hogan when he began his exploration of the choral music idiom in 1980. He was an exclusive arranger and composer for Hal Leonard Music Corporation.

In the final years of his life, Mr. Hogan became increasingly in-demand internationally as an arranger, conductor and clinician. He was commissioned to arrange and perform several compositions for a 1995 PBS Documentary, "The American Promise," whose soundtrack was released by Windham Hill records under the title "Voices." Later, Hogan recorded and conducted several of his arrangements with the famed Mormon Tabernacle Choir on their release "American Heritage of Spirituals." His discography also includes a recording of spirituals with renowned countertenor Derek Lee Ragin produced by Aira Records as well as MGH Records' *The Battle of Jericho* and *Songs of Reflection*, which features thirty arrangements for mixed chorus. Hogan's contemporary setting of spirituals, original compositions and other works have been revered by audiences and praised by critics. They have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide.

The arrangement of *Walk Together Children* was commissioned by the Liberty Senior High School Concert Choir in Liberty, Missouri, under the direction of Debra Burnett. The music has a joyful, uplifting, yet unhurried character. It was featured in the interest session "Together We Sing" at the National ACDA Convention in San Antonio in March 2001.

*There's a great camp meetin',*
*Lawd, a great camp meetin' in the promised lan'.*
*Oh, walk together, children, don't you get weary,*
*There's a great camp meetin' in the promised lan'.*

*Gonna walk an' never tire,*
*There's a great camp meetin' in the promised lan'.*
*[Refrain]*

*Gonna sing an' never tire,*
*There's a great camp meetin' in the promised lan'.*
*[Refrain]*

*Gonna shout an' never tire,*
*There's a great camp meetin' in the promised lan'.*
*[Refrain]*

## Selections by the Cardinal Singers

### Io mi son giovinetta

**Domenico Maria Ferrabosco**

Italian composer Domenico Maria Ferrabosco, father of Alfonso Ferrabosco (the Elder), was *maestro di cappella* at St. Petronio in Bologna, and also served five years as a singer in the papal chapel at the Vatican. He and his more famous contemporaries Verdelot, Festa, and Arcadelt were composers of the early Italian madrigal period. He is mainly remembered for his first book of madrigals, which included 45 four-voice madrigals, and the four-voice madrigal presented this evening, which became quite popular in Italy and served as a model for two parody masses by Palestrina. Like other madrigals of this time in Italy, this setting is largely homophonic, with brief polyphonic passages, and little of the word painting that would soon become so popular in Italy and England.

*Io mi son giovinetta, e volontieri*
*M'allegro e canto en la stagion novella.*
*Merzé d'amore de' dolci pensieri.*

*Io vo pe' verdi prati riguardando*
*I bianchi fiori, e' gialli, ei vermigli,*
*Le rose in su le spine,*
*ei bianchi gigli,*
*E tutti quanti gli vo somigliando*
*Al viso di colui che amandomi*
*mi presa e terra sempre.*

*I am a young lady, and gladly*
*rejoice and sing in the new season,*
*Thanks to love and to my sweet thoughts.*

*I go through green meadows looking*
*at the white flowers, the yellow and red,*
*the roses above their thorns,*
*and white lilies,*
*and all of these I go comparing*
*to the face of him in whose love*
*I was taken and will be held forever.*

### Darthulas Grabesgesang (Op. 42 No. 3)

**Johannes Brahms**

Johannes Brahms's Opus 42 *Drei Gesänge* were composed between 1859 and 1861, when Brahms was in his late twenties. Through the rich six-part texture with divided altos and basses, Brahms explores the use of antiphonal singing (women vs. men at times) and his love of lush vocal lines in the middle register.

*Darthulas Grabesgesang* is a song of mourning by the legendary Gaelic bard Ossian, from a 1762 collection of forgeries of ancient Scottish poetry by the poet James MacPherson as translated into German by Johann Gottfried Herder. Brahms set this four-stanza dirge for the beautiful young Darthula in a haunting, modal character, with repetitive, anguished sighs between the men's and women's voices. The third stanza, in which Darthula is called to "awake, for spring is outside," Brahms moves to a brighter, hopeful character in the key of G major, but then returns to the grief of her eternal rest in the final stanza.

*Mädchen von Kola, du schläfst!*
*Um dich schweigen die blauen Ströme Selmas!*
*Sie trauren um dich,*
*den letzten Zweig von Truthils Stamm!*

*Wann erstehst du wieder in deiner Schöne?*
*Schönste der Schönen in Erin!*
*Du schläfst im Grabe langen Schlaf,*
*dein Morgenrot ist ferne!*

*Nimmer, o nimmer kommt dir die Sonne,*
*weckend an deine Ruhestätte:*
*"Wach auf, Darthula! Frühling ist draußen!*
*Die Lüfte säuseln, auf grünen Hügeln,*
*holdseliges Mädchen, weben die Blumen!*
*Im Hain wallt sprießendes Laub!"*

*Auf immer, auf immer so weiche denn, Sonne!*
*Dem Mädchen von Kola, sie schläft!*
*Nie ersteht sie wieder in ihrer Schöne!*
*Nie siehst du sie lieblich wandeln mehr, sie schläft!*

*Maiden of Colla, you sleep!*
*Around you the blue streams of Selma are silent!*
*They mourn for you,*
*the last branch of Thruthil's line!*

*When will you rise again in your beauty?*
*Fairest of the fair in Erin!*
*You sleep the long sleep of the grave;*
*the glow of morning is distant.*

*Never, o never will the sun come*
*to your resting-place and awaken you:*
*Wake up, Darthula! Spring is outside!*
*"The breezes whisper; upon the green hills,*
*sweet maiden, flowers wave!*
*In the grove, sprouting leaves flutter!"*

*Forever, forever then, Sun, surrender*
*to the maiden of Colla; she sleeps!*
*Never will she rise again in her beauty!*
*Never again will you see her lovely wandering.*
Text by Ossian/translated into German by Herder

## Trinity

**Ola Gjeilo**

Born in Norway in 1978, Ola Gjeilo currently lives in New York, where he is studying for a master's degree in composition at The Juilliard School. In addition, he studied at the Norwegian Academy of Music and the Royal College of Music in London. A composer and pianist, he has experience in both classical and jazz and is increasingly exploring the middle ground between these broad genres within his own tonal/modal language.

Ola Gjeilo's music has been performed in the United States, Canada, South Korea, South Africa, the UK, Sweden, Denmark, Finland, Germany, Hungary, France, and Belgium. He has been commissioned by Philip Brunelle (Director of VocalEssence), Ensemble Mendelssohn, Arielle Rodgers, Uranienborg Vokalensemble, Norges Kirkesangforbund, Akademiska Damkören Lyran, Con Amore, and has written a song cycle, *New England Songs*, for American soprano Barbara Bonney.

Gjeilo is a recipient of the Gretchaninoff Memorial Prize and a winner of the 2005 Juilliard Composers' Orchestral Work Competition. The winning piece, *The Identity Triad*, was performed by the Juilliard Orchestra in New York's Alice Tully Hall. His song *If thou must love me* won the Diana Barnhart American Song Competition in 2006.

*Trinity* is scheduled to be published by Gehrman's of Sweden later this year. It is based on the poem by John Donne from *A Litany*.

*(note by Ola Gjeilo)*

*O blessed glorious Trinity,*
*Bones to philosophy, but milk to faith,*
*Which, as wise serpents, diversely*
*Most slipperiness, yet most entanglings hath,*
*As you distinguish'd, undistinct,*
*By power, love, knowledge be,*
*Give me a such self different instinct,*
*Of these let all me elemented be,*
*Of power, to love, to know you unnumbered three.*
John Donne (1572-1631), from *A Litany*, No. IV

## Beneath This Dome

**Nathan Jones**

Nathan Jones completed his master's degree in theory and composition at Westminster College of the Arts of Rider University in May 2009, and is currently a library technician at Westminster College of the Arts. During his undergraduate degree program at Oklahoma State University, Nathan participated in several ensembles, including two choirs, wind ensemble, symphony orchestra, percussion ensemble, and various jazz ensembles. He graduated from Oklahoma State with a Bachelor of Music Education degree with an emphasis in percussion and piano in 2007.

Nathan originally composed *Beneath This Dome* to the Sarah Teasdale text *There Will Be Rest*, but the poem is not in the public domain, so Gerald Custer was asked to write a new text with the same sentiment in mind. The work is scheduled for publication by GIA.

*Come, graceful sleep and gentle resting;*
*banish with sleep what haunts our hearts;*
*come, fire of heaven; come, music of beauty;*
*come, soothing rest.*

*I hear the songs of every star that burns;*
*I greet them each by name, beneath this dome.*
*Their music weaves the very world to life,*
*and calls me home.*

Poetry by Gerald Custer

## Jubilate Deo – Psalm 100

**Ko Matsushita**

Japanese composer/conductor Ko Matsushita graduated with a degree in composition from the Kunitachi College of Music, where he is now a lecturer. He studied choral conducting with Péter Erdei in Hungary. He is a jury member of the Japan Choral Association, NHK (Japan Broadcasting Association) School Choir competition, and the Composing Chorus Works Competition of Tokyo Cultural Hall. He is the author of a Junior High School music textbook published by Kyoiku Publishing. Additionally, he is an Executive Board Member of the Japan Choral Association and vice-president of the Tokyo Choral Association. His compositions and arrangements encompass a variety of styles, including works inspired by Japanese folklore. Ensembles under his direction have won prizes at the Marktoberdorf International Chamber Choir Competition in Germany (2001, 2004), the Riva del Garda International Chorus Competition in Italy (1998, 2002), the Florilege Voval de Tours in France (2003), the Budapest International Chorus Competition in Hungary (2003), the Béla Bartók Choir Competition in Debrecen, Hungary (2004), and the Tolosa International Choir Competition in Spain (2004, 2007). His mixed choir *Vox Gaudiosa* performed at 7th World Choral Symposium in Kyoto, Japan in 2005.

Matsushita was one of seventeen international composers commissioned by the Latvian choir *Kamēr* and conductor Māris Sirmais to compose a work for their project of "World's Sun Songs," and *Jubilate Deo* was premièred by the choir in July 2008. About his works, the composer says:

> When I create a new work, I paint the poem it is based on, using the colors of melody and harmony; I try to find the text's essence, its core. I carefully read and analyze the poem, without missing a single nuance. It's a true labor of love.

*Jubilate Deo* is set for eight-part chorus, with the voice sections dividing at one point into as many as 16 different parts. Its beginning and ending sections are rhythmically charged, with mixed meter and angular themes playing major roles in creating the excitement of the text. The middle section is lyrical, with melodies based largely on intervals of fourths and fifths soaring out of the dense texture.

| | |
|---|---|
| Jubilate Deo, omnis terra;<br>servite Domino in laetitia.<br>Intrate in conspectu ejus in exultatione. | Sing joyfully to God, all the earth;<br>serve the Lord with gladness.<br>Enter into his presence with great joy. |
| Scitote quoniam Dominus ipse est Deus;<br>ipse fecit nos, et non ipsi nos;<br>populos ejus, et oves pascuae ejus. | Know that the Lord alone is God;<br>he has made us, and not we ourselves;<br>we are his people, and the sheep of his pasture. |

| | |
|---|---|
| Introite portas ejus in confessione,<br>atria ejus in hymnis; confitemini illi.<br>Laudate nomen ejus: | Enter into his gates with thanksgiving,<br>and into his courts with praise;<br>give thanks to him. Praise his name: |
| quoniam suavis est Dominus;<br>in aeternum misericordia ejus,<br>et usque in generationem<br>et generationem veritas ejus. | for the Lord is gracious;<br>his mercy is everlasting,<br>and his truth endures<br>for all generations. |
| Jubilate Deo | Sing joyfully to God. |

## Selections by the Collegiate Chorale

### Esti dal

**Zoltan Kodály**

Hungarian composer and music educator Zoltán Kodály left a large body of choral works for adult choirs as well as children's choirs. His works, while exhibiting tremendous variety, are basically tonal, with elements of Impressionism that reveal the influence of Debussy. He, along with countryman Béla Bartók, collected and organized a vast number of Hungarian folk songs, and he often made use of melodies found in these songs. *Esti dal*, one of his most beloved *a cappella* works, is based on a folksong from northern Hungary. It is a simple yet hauntingly beautiful evening prayer.

| | |
|---|---|
| *Erdő mellett estvélédtem,*<br>*Subám fejem alá tettem,*<br>*Összetettem két kezemet*<br>*Úgy kértem jó Istenemet:* | *Night closed on me by the side of the woods,*<br>*I have put my coat under my head,*<br>*I put my hands together*<br>*and asked the good Lord:* |
| *Én Istenem, adjál szállást,*<br>*Már meguntam a járkálást,*<br>*A járkálást, a bujdosást,*<br>*Az idegen földön lakást.* | *My God give me shelter,*<br>*I have had enough of wandering,*<br>*of wandering and of hiding,*<br>*of living in a foreign land.* |
| *Adjon Isten jó ejszakát,*<br>*Küldje hozzám szent angyalát,*<br>*Bátoritsa szivünk álmát,*<br>*Adjon Isten jó éjszakát.* | *Let the Lord give us good night,*<br>*let him send his holy angel to me,*<br>*let him strengthen the dream of our heart,*<br>*Let the Lord give us good night.* |

### Ave Maria

**Anton Bruckner**

While Bruckner is perhaps best known for his monumental symphonic works, his *a cappella* motets comprise a significant and contrasting body of work. Generally composed in a Renaissance liturgical style, yet at times spiced with late Romantic elements of surprising tonal shifts and chromaticism, these works remain popular with choirs today. The seven-part *Ave Maria*, a supplication to the Virgin Mary, was composed in 1861, just after Bruckner had completed his studies in harmony and counterpoint with Simon Sechter in Vienna. This short motet, with its contrasting men's and women's voices, towering block chords, and wide dynamic contrasts, expresses his devout Roman Catholic belief.

| | |
|---|---|
| *Ave Maria, gratia plena: Dominus tecum,*<br>*benedicta tu in mulieribus,*<br>*et benedictus fructus ventris tui,*<br>*Jesus.* | *Hail Mary, full of grace, the Lord is with thee,*<br>*blessed art thou among women,*<br>*and blessed is the fruit of thy womb,*<br>*Jesus.* |
| *Sancta Maria, Mater Dei,*<br>*ora pro nobis peccatoribus,*<br>*nunc et in hora mortis nostrae. Amen.* | *Holy Mary, Mother of God,*<br>*pray for us sinners,*<br>*now and at the hour of our death. Amen.* |

## Fünf Gesänge, Opus 104

**Johannes Brahms**

The five songs of Opus 104, composed when Brahms was in his fifties, explore the transitory nature of human life. In *Letztes Glück*, set for six voices, winter is approaching and the leaves are falling from the trees. A shift to major mode gives hope that spring will come again, but that hope is dashed with the appearance of the late hedge roses. In *Verlorene Jugend*, the liveliest of the five songs, the poet laments the passage of youth and how it can never be regained. In the text of *Im Herbst*, the most somber of the set, the poet compares the passing of the year and the waning of day with the close of one's life, and recognizes the resignation one faces in his final days.

### Letztes Glück (op. 104, no. 3)

*Leblos gleitet Blatt um Blatt*
*Still und traurig von den Bäumen;*
*Seines Hoffens nimmer satt,*
*Lebt das Herz in Frühlingsträumen.*

*Noch verweilt ein Sonnenblick*
*Bei den späten Hagerosen –*
*Wie bei einem letzten Glück,*
*Einem süßen, hoffnungslosen.*

*Lifelessly leaf upon leaf glides*
*quietly and sadly from the trees;*
*its hopes never fulfilled,*
*the heart lives in spring dreams.*

*A ray of sun still lingers*
*on the late hedge roses –*
*like on a last happiness,*
*sweet and without hope.*

Text: Max Kalbeck

### Verlorene Jugend (op. 104, no. 4)

*Brausten alle Berge, sauste rings der Wald,*
*meine jungen Tage, wo sind sie so bald?*

*Jugend, teure Jugend, flohest mir dahin;*
*o du holde Jugend, achtlos war mein Sinn!*

*Ich verlor dich leider, wie wenn einen Stein*
*jemand von sich schleudert in die Flut hinein.*

*Wendet sich der Stein auch um in tiefer Flut,*
*weiß ich, daß die Jugend doch kein Gleiches tut.*

*Raging over the mountains, storming around the forest,*
*days of my youth, where have they gone so soon?*

*Youth, precious youth, has fled away.*
*O sweet youth, how careless I was!*

*I lost you, unfortunately, like a stone*
*someone tosses away into the torrent.*

*Even though the stone may turn around in the deep stream,*
*I know that youth does not do the same.*

Text: from the Czech by Josef Wenzig

### Im Herbst (op. 104, no. 5)

*Ernst ist der Herbst,*
*und wenn die Blätter fallen,*
*sinkt auch das Herz zu trübem Weh herab.*
*Still ist die Flur,*
*und nach dem Süden wallen*
*die Sänger, stumm, wie nach dem Grab.*

*Bleich ist der Tag,*
*und blasse Nebel schleiern*
*die Sonne wie die Herzen ein.*
*Früh kommt die Nacht:*
*denn alle Kräfte feiern,*
*und tief verschlossen ruht das Sein.*

*Sanft wird der Mensch.*
*Er sieht die Sonne sinken,*
*er ahnt des Lebens wie des Jahres Schluß.*
*Feucht wird das Aug',*
*doch in der Thräne Blinken,*
*entströmt des Herzens seligster Erguß.*

*Somber is the autumn,*
*and when the leaves fall,*
*so does the heart sink into troubled grief.*
*Still is the pasture,*
*and to the south have flown*
*the songbirds, silently, as if to the grave.*

*Pale is the day,*
*and pallid mists veil*
*the sun as they veil the heart.*
*Night comes early:*
*then all strength fails,*
*and life rests in deep oblivion.*

*Man becomes mellow.*
*He sees the sun sink,*
*he senses the end of life like the end of the year.*
*His eye grows moist,*
*yet in his shining tears,*
*flow the most blissful outpouring of the heart.*

Klaus Groth (1819-1899), Published in 1854

**The Battle of Jericho** **arr. Moses Hogan**

(See note under Walk Together, Children)

*Joshua fit the Battle of Jericho*
*and the walls come tumbalin' down.*
*Talk about your kings of Gideon,*
*talk about your men of Saul,*
*but none like good old Joshua*
*at the Battle of Jericho.*
*Right up to the walls of Jericho,*
*he marched with spear in hand.*
*"Go blow that ramhorn!" Joshua cried.*
*'Cause the battle am in my hand.*
*God almighty, then the lamb, ram,*
*sheep horns begin to blow*
*and the trumpet begins to sound.*
*Joshua commanded the children to shout!*
*and the walls come a tumbalin' down.*
*Oh Lord, you know that Joshua fit the Battle of Jericho,*
*yes, the Battle of Jericho,*
*the walls come tumbalin' down.*

UNIVERSITY OF
LOUISVILLE.
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Thursday, September 17, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

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*Elfenlied* — Hugo Wolf (1860-1903)

Trista McGetrick, *soprano*
student of Donn Everette
Caroline Drury, *piano*

Suite de danzas criollas — Alberto Ginastera (1916-1983)

I. Adagietto pianissimo
II. Allegro rustico

Noah Barker, *piano*
student of Krista Wallace-Boaz

UNIVERSITY OF
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*presents*

# Andrew Zohn,
## *guitar*

# Guest Artist Recital

Thursday Evening
September 17, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*Thank you.*

American guitarist **Andrew Zohn** is recognized internationally for his work as a performer, instructor, and composer. He has performed concerts on four continents as a soloist, and as part of Duo Spiritoso with acclaimed Canadian guitarist Jeffrey McFadden including venues in Beijing, New York, Rotterdam, Vancouver, Honolulu, Buenos Aires, Edmonton, Calgary, Atlanta, Toronto, and Puerto Rico.

Since 1999, Dr. Zohn has served on the faculty of the Schwob School of Music (Columbus State University) in Georgia, where he directs the annual CSU Guitar Symposium. He also serves as a visiting faculty at the Istituto Musicale Pareggiato della Valle d'Aosta in Italy. Andrew Zohn holds a doctor of music degree from The Florida State University, a master of music from the University of Texas, and a bachelor of music from the North Carolina School of the Arts.

Zohn has performed and taught at many of the world's most prestigious music festivals including the Festival of New Music (Central Conservatory of Music, China) the Guitar on the Mediterranean Guitar Festival (Italy), the Iserlohn Guitar Symposium (Germany), the National Guitar Workshop (USA), and the Sauble Beach Festival (Canada). Students of Andrew Zohn have won prizes in several international competitions and have been featured on the American national radio program From the Top.

Andrew Zohn regularly receives commissions to compose new works for performing artists and arts institutions. He has five times been the recipient of a Plus Award from the American Society of Composers, Authors, and Publishers (ASCAP). Original compositions and transcriptions by Andrew Zohn are published through Les Productions d'Oz, Canada, Tuscany publications (Theodore Presser), and FJH Publications. His recordings for Clear Note and Centaur Records have received wide acclaim from American Record Guide, Classical Guitar Magazine, GuitArt Magazine, Soundboard, Guitarra Magazine, and Rosewood Review.

# PROGRAM

Overture Op. 6

Ferdinando Carulli
(1770-1841)

Suite of Miniatures
- I. Preludio
- II. Syncopato
- III. Vals Venezolano
- IV. Le Scala
- V. Ritmico

Andrew Zohn
(b. 1970)

Cavatina
- I. Preludio
- II. Sarabande
- III. Scherzino
- IV. Barcarole
- V. Danza Pomposa

Alexandre Tansman
(1897-1986)

## INTERMISSION

Two Sonatas

Domenico Scarlatti
(1685-1757)
(arr. A. Zohn)

Three Argentine Pieces
- Musa Argentina (celebre Tango Argentina) — Espiga-Fortea
- Milonga — Jorge Cardoso (b. 1949)
- Otono Porteno — Astor Piazzolla (1921-1992)

Serita (Mazurka)
El Sueno de la Munequita
Jota

Agustin Barrios
(1886-1944)

UNIVERSITY OF
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*presents*

# University of Louisville
# Symphony Orchestra

**Kimcherie Lloyd,** ***director***

***with special guest***

**Dallas Tidwell,** ***clarinet***

Sunday Afternoon
September 20, 2009
3:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Overture to *Egmont*, Op. 84 — Ludwig van Beethoven (1770-1827)

Première Rhapsodie for Clarinet and Orchestra — Claude Debussy (1862-1918)

Dallas Tidwell, *clarinet*

## INTERMISSION

L'oiseau de Feu Suite (1919) — Igor Stravinsky (1882-1971)

- Introduction
- L'oiseau de feu et sa danse; Variation de l'oiseau de feu
- Ronde des princesses
- Danse infernale du roi Kastcheï
- Berceuse
- Final

# PROGRAM NOTES

The three works on the University Symphony Orchestra's opening Fall Semester Program celebrate the musicality and virtuosity of the orchestra. Beethoven's dramatic Egmont overture, a warhorse of the orchestral world, explores the musical depiction of struggle and heroism, ending in a great coda of immense, enraptured energy. The cool calm of Debussy's Premiere Rhapsody for Clarinet and Orchestra provides a foil to the heroic overture, preferring to inhabit a shady world of orchestral luminosity and colorful, polished technique. Stravinsky's famed Firebird Suite from 1919 takes the emotional vigor of Beethoven and matches it with the lush, descriptive orchestration of the Debussy and makes for an enchanting retelling of a Russian fairytale, complete with dancing demons, beautiful princesses, a resourceful hero, and the elusive, magical Firebird.

**Ludwig van Beethoven** **(1770-1827)**

**Overture to Egmont, 1810**

Beethoven's Egmont Overture is the first of ten pieces written as incidental music for a revival of Goethe's play of the same name. Goethe's Egmont is based on the life of Count Egmont, a Flemish Duke during the mid sixteenth century. Count Egmont was a distinguished war veteran and land owner who enjoyed an unusual level of popularity among his people. Egmont spent a great deal of his life in Spain and fighting for the Spanish crown, as was common for Flemish nobility at the time (the area now known as the Netherlands being under Spanish rule). However, when the Spanish Inquisition reached Flanders, Count Egmont met it with great resistance, believing it unjust. After a series of events and deteriorating relations with Spain, the Duke of Alba had Count Egmont arrested and beheaded in 1568 for his resistance to tightening Spanish rule. His death outraged many Flemish, and helped escalate events into the Eighty Years War, which resulted in most of the Netherlands eventually gaining independence.

The political plight of Count Egmont was especially appealing to Beethoven, who on more than one occasion wrote politically charged works (the Eroica Symphony and the Ode to Joy being examples). Beethoven's time was one of great change and turmoil in Europe with wars between nations, Revolutions, Civil Wars and unrest allover Europe and abroad. Beethoven sympathized with oppression and a desire for freedom, and often celebrated such in the form of a heroic figure. Beethoven was also an admirer of Goethe, the great German writer who authored the play.

The overture remains the most often performed part of Beethoven's Incidental music. It begins in F minor in a grim and desolate atmosphere, bursts of strings and brass interrupted by lighter woodwind play. A swifter theme takes shape, the low strings resisting and growing in volume in what progresses into a dramatic series of developments and recapitulations. One can imagine the dark, heavy-handed Spanish oppressors attempting to quell the much weaker, but noble, voice of Count Egmont in the winds. Eventually, the struggles end, and Egmont is beheaded. After a slow, quiet section in the winds, the orchestra erupts into a jubilant coda containing a fanfare found in the final 'Victory Symphony' of the incidental suite, as if the

death of Count Egmont signaled the beginning of the end of Spanish oppression for the Flemish.

**Claude Debussy** (1862-1918)

**Premiere Rhapsody for Clarinet and Orchestra, 1910**
Having been named to the Board of Directors for the Paris Conservatory in 1909 by Faure, Debussy was asked to write a contest piece for the Clarinet Studio. Having been inspired by Faure's interest in raising the standards of the conservatory, Debussy composed a brief but decidedly difficult work for Clarinet and Piano (later orchestrated in 1911) that far surpassed previous works for the Conservatory clarinetists in terms of demands of technique. The Rhapsody is not a common, showy, or purposefully regimental exercise, but rather a poetic piece closely related to Debussy's other famed work for woodwind and orchestra, the Prelude on the Afternoon of a Faun. Debussy is quoted as saying in reference to his Clarinet Rhapsody that it was, "... one of the loveliest pieces I have ever written."

Debussy's style is unmistakable – a nebulous, flowing, atmosphere of glowing color and sheen with occasional sparks of electricity. Called an "Impressionistic" composer (a term Debussy, himself, disliked), his work is much in line with the purpose of the Impressionistic painters such as Monet and Degas, who were interested in the atmosphere of light that an object gives off at a particular moment in time. Their art is not a realistic reproduction, but rather meant to offer the essence of an image, in order to appreciate its aura, and not its literal, physical form. In the same way, Debussy wanted to create a semi-abstracted, purposefully vague musical atmosphere, meant to evoke feelings and images rather than concrete musical forms – a world away from the heroism and struggle of the Beethoven Egmont Overture.

The Clarinet Rhapsody is a fine example of Debussy's Impressionistic style, the Clarinet weaving in and out of dialogues with the orchestra, sections of the orchestra, and even several duets among wind players. The clarinetist's abilities are tested not only in the middle and ending of the piece, where there are a great deal of notes to play in a relatively short period of time; the clarinetist has to bide their air for the long, arching phrases found in the slower sections of the work – as if gentle wisps of the breeze moving in and out of some luminous fog covering a lush green landscape. Such images were prized by Debussy, and there is no better way to enjoy this master of color, light, and tone than to slowly glide into his sonorous Technicolor soundworld.

**Igor Stravinsky** (1882-1971)

**The Firebird Suite, 1919**
Stravinsky's famed Firebird Ballet was premiered by Diaghilev's Ballets Russes in 1910. It helped establish Stravinsky as an up-and-coming composer, though he was not yet identified as being the cosmopolitan innovator that would come with later works (especially The Rite of Spring). The Stravinsky of The Firebird, while somewhat forward looking, is deeply rooted in the sounds of his one-time teacher Rimsky-Korsakov. There are four versions of Stravinsky's Firebird; the original

1910 Ballet score, an Orchestral Suite from 1911 with the same orchestration as the Ballet but musical cuts, another Orchestral Suite from 1919 with musical cuts, and reduced orchestration (the version played here, and most commonly performed), and a final 1945 version with the reduced orchestration of the 1919 suite, but a greater assortment of musical material from the Ballet.

The Firebird tells the story of Prince Ivan, who stumbles into the magical realm of Kashcheï, a terrible king (depicted as a grotesque bird-like creature), who is an evil immortal. His soul resides in a golden egg, which he keeps hidden so as to retain his immortality. Ivan, upon entering Kashcheï's Garden, sees a brilliant bird, and captures it. This is the Firebird. The Firebird, desperate to escape, makes a deal with Ivan – that he may take one of her magical feathers, and should he ever need her help, all he has to do is summon her with the feather. Ivan releases the Firebird, and then happens upon thirteen princesses. He falls in love with one of them, as they play games together in the garden. Their games are ended when discovered by Kashcheï, who appears along with his evil retinue of ghastly monstrous demons. Ivan takes out his feather from the Firebird, who appears and casts a spell over the demons and Kashcheï, forcing them into an exhausting manic dance. This infernal dance is perhaps the most famous part of the Ballet music, being a sudden energetic thrust, uniquely orchestrated, vibrant, richly detailed, yet also exhaustive and cantankerous. Kashcheï and his crew, exhausted by the dance, fall down asleep. Ivan then, having learned of the golden egg that houses Kashcheï's soul, finds the egg and destroys it, killing all of the exhausted dancers. Ivan then takes the princess as his bride, and the piece ends in a grand, sustained, and powerful flourish as Ivan and the Princess are united.

Program notes by Cody Gault

# BIOGRAPHIES

**Dallas Tidwell** is Associate Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also has served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players, now in their 26th season.

# University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*

### First Violin
Kate Doyle †
Mike Lambert ‡
Steve Kinnamon
Anna Dolan
Aaron Neumann
Nathan Chapman
Brittaney Washam
Catherine Tyree

### Second Violin
Gabrielle Boguslaw ‡
Jacob Head
Rebekah Markoski
Courtney Schisler
Courtney Morrison
Ashley Wolf
Melinda Weiner
Hannah Chalk

### Viola
Michael Hill ‡
Alison Simpson
Tom Coovert
Felicia Hogan
Elena Dias
Brittany Whelan
Lauren Henley

### Cello
Molly Goforth ‡
Jon Marietta ‡
Byron Farrar
Luke Darville
Lindsey Becker
Audrey Bowlds
Laurel Yoder
Chelsea Getty
Ryan Snapp

### Bass
Matthew Boothe ‡
Jake Siener
Andrew Whitten
Eli Raines
Aaron May
Catherine Craig
Ben Heckel
Aaron Shockley
Karli Bailey
Sam Zaccone
Jordan Wright

### Piccolo
Kaila Washington

### Flute
Jennifer Van Wie ‡
Mimi de Guzman
Lauren Cannady

### Oboe
Lexie Langella ‡
Teil Buck
Jasmine Psalm

### English Horn
Lexie Langella

### Clarinet
Dylan Lloyd ‡
Samantha Holman
Robert Acosta

### Bass Clarinet
Alex Ravitz

### Bassoon
James Young ‡
Jackie Royce
Jon Rohner *

### Horn
Kate Reyman ‡
Justin Warner
McKenna Hynes
Ian Wolfe
Ben Taylor

### Trumpet
Gregg Alvarez ‡
Mike Teglasi
Steven Cocchiarella
Robbie Elliot

### Trombone
Ian Gregory ‡
Krista Eifler

### Bass Trombone
Joe Murrell

### Tuba
Chris Schmidt ‡
Adam Edwards
Bryen Warfield

### Percussion
John Carey ‡
Rodney Younger
Elena Michels
Sam Rouster
Jimmy Weixler

### Harp
Lydia Falconnier

### Piano/Celeste
James Sparks

† *concert mistress*
‡ *principle*
* *guest*

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# University Jazz Combos

**Gary Burton Combo**
*Directed by Tyrone Wheeler*

**Stefon Harris Combo**
*Directed by Anderson Pessoa*

**Bobby Hutcherson Combo**
*Directed by Ansyn Banks*

Monday Evening
September 21, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*Thank you.*

# PROGRAM

Summertime — George Gershwin

Sack O' Woe — Cannonball Adderley

**Gary Burton Combo**

Kris Lewis, *trumpet* Dennis Buchholz, *bari sax*
David Joslin, *alto sax* Janice Lee, *piano*
Jeff Thomas, *guitar* Jon Gardner, *bass*
John Kleemeier & Kyle Steffen, *drums*
Tyrone Wheeler, *director*

If you never come to me — Antonio Carlos Jobim

Afro Blue — John Coltrane

**Stefon Harris Combo**

Joe Hanna, *tenor sax* Michael Farley, *trombone*
Jonathan Ellis, *piano* Jonathan Gardener, *guitar*
Jake Reber, *bass*
Austin Skarshaug & Israel Cuenca, *drums*
Anderson Pessoa, *director*

Square Blues — Pierson Keating

Little B's Poem — Bobby Hutcherson

**Bobby Hutcherson Combo**

Dan Gomby, *alto sax* John Hogan, *tenor sax*
Chris Grzech, *trombone* Pierson Keating, *piano*
Josh Kavanaugh, *guitar* Luke McIntosh, *bass*
Zach Kennedy, *drums*
Ansyn Banks, *director*

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Soloist:
Dr. Kenneth Beilman
Cultural Leaders Program through the Open World Leadership Center
The Louisville Jazz Society
Jamey Aebersold Jazz
Gist Piano Center

Duet:
Louisville Public Media
Crown Plaza
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

Trio:
Amlung Law
John La Barbera
Memetech
Mike Tracy
Miles Ahead
Simply Grand & Vintage Piano Works

Ensemble:
Musician's Local 11-637
Otter Distributors

Combo:
Martin Kasdan, attorney
Martin Kasdan, writer

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UNIVERSITY OF
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*presents*

# Robert M. Elliott, *trumpet*

*Student of Michael Tunnell*

*with*

## Jessica Dorman, *piano*

# Student Recital

Friday Evening
September 25, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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**TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC**

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# PROGRAM

Concerto for Trumpet and Strings — Eric Ewazen (b. 1990)
- I. Allegro moderato
- II. Scherzo
- III. Elegia
- IV. Allegro agitato

Sonate en Ré pour Trompette et Piano — Carlo Tessarini (1690-1762)
- I. Allegro
- II. Adagio
- III. Allegro

## INTERMISSION

Concerto for Trumpet — Joseph Haydn (1750-1819)
- I. Allegro
- II. Andante
- III. Allegro

Oliver's Birthday — Bruce Broughton (b. 1998)

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

*presents*

# A Concert of Trios

*with*

**Michael Tunnell,** ***trumpet***
**Brett Shuster,** ***trombone***
**Jack Ashworth,** ***organ***
**Meme Tunnell,** ***piano***
**John Gibson,** ***computer***

## Faculty Recital

Sunday Afternoon
September 27, 2009
3:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Five Sonatas
Moderato
Menuetto
Presto-Adagio-Presto-Adagio-Presto-Adagio-Presto-Adagio-Presto
Allegro
Allegro

Heinrich Ignaz Franz Biber
(1644-1704)
arr. Michel Rondeau

Concerto for Corno and Trombone
Adagio
Allegro molto

Michael Haydn
(1737-1806)

Der Jäger und sein Liebchen

Johannes Brahms
(1833-1897)
arr. Harold McKinney

Slow Rag and Fast March

Arthur Frackenpohl
(b. 1924)

## INTERMISSION

Out of Hand (2008)

John Gibson
(b. 1960)

Concertino
Allegro
Very Slow
Allegro Vivace
Valse triste
Allegro

Anthony Plog
(b. 1947)

Silverado

Herbert L. Clarke
(1867-1945)

UNIVERSITY OF
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*presents*

# University of Louisville
# Wind Ensemble

**Frederick Speck,** ***director***

***with special guests***

**John Hoover,** ***conductor***

**Matthew Tommasini,** ***composer***

Sunday Evening
September 27, 2009
7:30 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

## UPCOMING BAND AREA EVENTS

**Thursday, October 8 - 8:00 p.m.**
Chamber Winds Louisville - Frederick Speck, *director*
& University Symphonic Band - Amy Acklin, *director*

### TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

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# PROGRAM

"Quodling's Delight" from *Danceries* (1999) — Kenneth Hesketh (b. 1968)

*Swing Low, Sweet Chariot* (2001) — Steve Rouse (b. 1953)

**Presentation of the Robert B. Griffith Education Award to John M. Hoover**
Quentin Sharpenstein, *President of the School of Music Alumni Council*
and
Christopher Doane, *Dean of the School of Music*

*The Courier Journal* (1972) — Robert B. Griffith (1914-1978)

John Hoover, *conductor*

*Torn Canvases* (2009) — Matthew Tommasini (b. 1978)

***world premiere***

*Symphony No. 3* (1958) — Vittorio Giannini (1903-1966)

I. Allegro energico
II. Adagio
III. Allegretto
IV. Allegro con brio

"Finale" from *The Pineapple Poll* (1951) — Sir Arthur Sullivan (1842-1900), arr. by Sir Charles Mackerras (b. 1925)

# PROGRAM NOTES

**"Quodling's Delight" from *Danceries***

The term 'danceries' can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court. Whilst this present set of 'danceries' cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set feet tapping!

The melodies themselves are a mixture of new and old – well, nearly. Where the old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

*Quodling's Delight* combines one of the melodies from Playford's *Dancing Master* (under the title "Godesses," here theme 1, with an original contrasting melody, theme 2). The outcome is both exuberant and dramatic.

*Swing Low, Sweet Chariot*

When I was a child my grandmother often sang to me, usually hymns and popular songs from her own childhood. I remember first hearing *Swing Low, Sweet Chariot* sung to me by her. In the early 1870's my great grandfather emigrated from Germany to the Gulf Coast of Alabama, and later to Mississippi, where in 1887 his daughter, Sophie, was born. My grandmother grew up listening to hymns, spirituals, and popular songs performed by local musicians on the front porch of their home in the small town of Escatawpa, Mississippi.

Many songs that she heard were performed by a singing group of African-American friends of her father. These were men who worked at the local sawmill, which he managed. Her older brother's brass band also was a source of the music she heard. This was a time when recorded music was uncommon, and live performances were how most people experienced music.

She had become a natural musician, playing the piano by ear. My witness to her abilities at harmonizing and playing music came much later in her life, when she was between 70 and 90. While her accompaniments were frequently similar in style (a modified stride piano), she was able to harmonize most any melody. Because I assumed as a child that her ability was natural and common, it came as no surprise to me that I was gifted in a similar way.

*Swing Low, Sweet Chariot* was popular in the hymnbooks of the Southern Baptist churches of the Deep South, the religious tradition in which I was raised. Like many other spirituals, it was still in the air during the 1950's and 1960's of my youth. I grew up playing and singing music in ensemble as diverse as barbershop quartets and rhythm-and-blues groups, and I came to understand through personal experience

the influence of spirituals and American popular music at the midpoint of the 20th Century, and well beyond.

*Presentation of the Robert B. Griffith Education Award*

Tonight we honor John M. Hoover as the first recipient of the **Robert B. Griffith Education Award,** an award conferred by the School of Music Alumni Council. The award is named in honor of the late Robert B. Griffith, a UofL professor and division head in music education who composed the official school song, *Fight UofL*. Robert B. Griffith was the band and orchestra director at Manual High School from 1945 to 1961 when he became professor and head of UofL's music education division until 1978. He composed over 75 published marches, including *The Courier Journal March* written in 1972.

**John M. Hoover** is a Louisville native who received his BME in 1963 and his MM in 1969 from the University of Louisville. Before retiring to Florida in 2004, John was an active musician in the Louisville community. He taught public school instrumental music at Atherton, Seneca and Ballard High Schools and also at several middle and elementary schools in the Louisville and Jefferson County school systems for many years. John also served as Director of Bands at UofL School of Music and played French horn in the Louisville Orchestra for several years. In 1966 he retired from the Kentucky Army National Guard after serving for 25 years as Bandmaster of the 202nd Army Band. At the time of his departure for Florida, he was the conductor of the River Cities Concert Band made up of adult volunteer musicians. He was also a member of the Derby City Brass Band conducted by John Jones, a member of the University of Louisville music faculty. John has two sons, J.B. who lives in Seattle, Washington and J. Brooke who lives in St. Petersburg, Florida. His wife, Sandy is a retired teacher and they have three pets, including a dog, a cat and an African Grey parrot.

*The Courier Journal*

Around the turn of the 20th Century, newspapers across America commissioned marches. In some ways, these marches were the equivalent of present-day marketing jingles. The most famous example is John Philip Sousa's *Washington Post March,* which was commissioned in 1889 for the U.S. Marine Band to play at an awards ceremony for the newspaper's student essay contest. The march became one of Sousa's most popular, and started a trend.

*Torn Canvases*

*Torn Canvases* is inspired by the abstract expressionist painting style of Jackson Pollock. The piece imagines a video camera panning across a large canvas made up of layers of fragmented paint drippings and splotches. The ensemble is divided into three groups on stage, each representing musical "layers" of chiming chords and fragmented jazz riffs, which are piled on one another, creating rhythmically charged collages of sound. The climax of the work comes when the entire ensemble

plays together, evoking the sound of a giant bell, transforming into the sound of a driving jazz ensemble.

*Symphony No. 3*

The late romantic style Vittorio Giannini employed in his early works was succeeded, in the 1940s, by an interest in neo-classicism; *Symphony No. 3* reflects not only this trend, but also the post-war American interest in lush orchestrations and powerful melodies, sometimes referred to as neo-romanticism. Sonata-allegro form, which Giannini utilized for the first movement, comprises three major sections: the exposition, development, and recapitulation. In use since the Classical era, the sonata-allegro form remained a standard first-movement structure for instrumental music throughout the nineteenth century and was commonly employed (particularly by neo-classicists) in the twentieth century. This movement is romantic in nature, with a main theme built from ascending fourths. The second movement is a lyrical exploration of a sentimental melody, and its romantic nature is supported by Giannini's effective orchestration. The movement opens with an oboe solo accompanied by trombones, and develops a gentle lyric mood featuring the woodwinds and horns. The third movement is based on the interplay of 6/8 and 3/4 meters and features the alto saxophone and bassoon in frequent opposition to the rhythmic background. The fourth movement is a sonata-rondo, a combination of two popular structures employed in music during the Classical era, the sonata-allegro and rondo forms. It juxtaposes two broad themes, with rhythmic punctuations in the brass and sweeping passages in the woodwinds providing contrast. The conclusion of the movement achieves a thrilling climax, using all of the winds and percussion. Vittorio Giannini's *Symphony No. 3*, his most frequently performed and recorded work, has become a staple of the band repertoire.

"Finale" from *The Pineapple Poll*

The idea of transforming 'the eminently danceable tunes' of the Gilbert and Sullivan comic operas into a ballet score occurred to Charles Mackerras while he was playing in the orchestra for a Gilbert and Sullivan season in Australia. After the copyright on Arthur Sullivan's music expired in 1950, the English opera company Sadler's Wells created a ballet called *Pineapple Poll*, based on Gilbert's Bab Ballad, "The Bumboat Woman's Story." Featuring easily recognizable melodies from *Mikado, Iolanthe, Princess Ida, Patience, Ruddigore, Gondoliers* and other works, the ballet was an immediate success.

- *Program notes by Kaelah Williams, Steve Rouse, Frederick Speck and Matthew Tommasini.*

# BIOGRAPHIES

**Matthew Tommasini** is a nationally recognized composer of expressive and engaging music. Awards for his work include the Charles Ives Scholarship from the American Academy of Arts and Letters, first prize in the ASCAP/SCI Commission Competition, two ASCAPlus Awards, and grants from the ASCAP Foundation's Leonard Bernstein Fund, the Puffin Foundation, Ltd., and the American Music Center's Composer Assistance Program (CAP). His work *Three Spanish Songs* (for soprano and chamber wind ensemble) was commissioned by Michael Haithcock and the University of Michigan Symphony Band and awarded the ASCAP/CBDNA Frederick Fennell Prize. The work will soon be published as part of the Donald Hunsberger Wind Library by Alfred Publishing.

Mr. Tommasini has been commissioned by the New York Youth Symphony, the Milwaukee Ballet, ASCAP/SCI, the University of Michigan Symphony Band, and the Detroit Chamber Winds and Strings/Oberlin Conservatory/University of Michigan Consortium. His New York Youth Symphony commission piece *Torn Threads Rewoven* was premiered at Carnegie Hall and reviewed in the New York Times. In addition, his works have been performed at the American Composers Orchestra Underwood Reading Sessions, the Riverside Symphony Reading Sessions, and by the Ann Arbor Symphony.

Currently, Mr. Tommasini is composer-in-residence with the Chicago-based chamber music series Music in the Loft. The season includes performances of his works by the Cleveland Quartet Award-winning Parker Quartet, senior associate concertmaster of the Dallas Symphony, Gary Levinson, noted piano soloist, Adam Neiman, and the premiere of a new work by Antares commissioned by Music in the Loft. He is also working on a chamber winds consortium commission from the Big East Band Directors Association and a recording of his complete violin works entitled American Perspectives by violinist Martha Walvoord, which will soon be released on the Centaur Records label.

Matthew Tommasini received his BA degree in composition from UCLA, where he studied with Paul Chihara and Ian Krouse. He received his MA and DMA degrees from the University of Michigan where he studied with William Bolcom, Michael Daugherty, Bright Sheng, Leslie Bassett, and Evan Chambers. Mr. Tommasini is a member of ASCAP.

# University Wind Ensemble

Frederick Speck, *director*

### Piccolo

| | |
|---|---|
| Kaila Washington | Louisville |

### Flutes

| | |
|---|---|
| Jennifer Van Wie *† | Louisville |
| Mimi deGuzman | Radcliff |
| Lauren Cannady | Crestwood |
| Mary Falter † | Louisville |

### Oboes

| | |
|---|---|
| Teil Buck * | Louisville |
| Alexandria Langella | Nashville, TN |
| Jasmine Salm | Papineau, IL |

### Clarinets

| | |
|---|---|
| Dylan Lloyd * | Louisville |
| Samantha Holman | Louisville |
| Robert Acosta | Edgewood |
| Jessica Lynn | Hartford |
| Daniel Sogar | Florence |
| Megan Ball | Harlan |
| Adrienne Roos | Evanston, IN |
| Jennifer Spainhour | Floyds Knobs, IN |

### Bass Clarinet

| | |
|---|---|
| Alex Ravitz | Fort Myers, FL |

### Bassoons

| | |
|---|---|
| Jacklyn Royce * | Louisville |
| Amy Feketik | Cleveland Heights, OH |

### Alto Saxophones

| | |
|---|---|
| Ryan Olexa * | Lombard, IL |
| Cambron Little | Owensboro |

### Tenor Saxophone

| | |
|---|---|
| Leah Fowler | Dover, AR |

### Baritone Saxophone

| | |
|---|---|
| Trenton Barrick | Glasgow |

### Horns

| | |
|---|---|
| Kathryn Swope *† | Decatur, IL |
| Ian Wolfe | Lawrenceburg |
| Elizabeth Metzger | Henderson |
| Ben Taylor | Shelbyville |

### Trumpets

| | |
|---|---|
| Gregg Alvarez *† | Harlingen, TX |
| Michael Teglasi † | Mt. Sinai, NY |
| Todd Mullins | Louisville |
| Robbie Elliott | Lexington |
| Daniel Fieselman | West Monroe, LA |

### Trombones

| | |
|---|---|
| Ian Gregory * | Centerfield |
| Irene Andhika | Stafford, VA |
| Cory Zilisch | Radcliff |

### Bass Trombone

| | |
|---|---|
| Joseph Murrell | Radcliff |

### Euphoniums

| | |
|---|---|
| Matthew Byrum * | Louisville |
| Daniel Peterson | Henderson |

### Tuba

| | |
|---|---|
| Chris Schmidt *† | Brandenburg |
| Adam Edwards | Prospect |

### Percussion

| | |
|---|---|
| John Carey *† | Findlay, OH |
| Rodney Younger | Indianapolis, IN |
| Lauren Whitcomb | Nashville, TN |
| Elena Michels | Fort Mitchell |
| Aaron Klausing † | Louisville |
| Tony Johnson | Louisville |

### Double Bass

| | |
|---|---|
| Felice Howard | Indianapolis, IN |

### Harp

| | |
|---|---|
| Lydia Falconnier | Knoxville, TN |

### Piano

| | |
|---|---|
| Leah Sproul † | Rockwall, TX |

* principal
† graduate student

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# Faculty Jazz Ensemble

**Mike Tracy,** ***saxophone***
**Jim Connerley,** ***piano***
**Chris Fitzgerald,** ***bass***
**Jason Tiemann,** ***drums***

# Faculty Recital

Monday Evening
September 28, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

*Songs to be selected from the following:*

| | |
|---|---|
| Blame It On My Youth | Oscar Levant & Edward Heyman<br>(1906-72)(1907-81) |
| If I Should Lose You | Ralph Rainger & Leo Robin<br>(1900-42)(1900-84) |
| Inner Urge | Joe Henderson<br>(1937-2001) |
| Mamacita | Joe Henderson |
| Saga or Harrison Crabfeathers | Steve Kuhn<br>(b. 1938) |
| Serenity | Joe Henderson |

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Dr. Kenneth Beilman
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Cultural Leaders Program through the Open World Leadership Center
The Louisville Jazz Society
Jamey Aebersold Jazz
Gist Piano Center

**Duet:**

Louisville Public Media
Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

**Trio:**

Amlung Law
John La Barbera
Memetech
Mike Tracy
Miles Ahead
Simply Grand & Vintage Piano Works

**Ensemble:**

Musician's Local 11-637
Otter Distributors
Walker & Kays

**Combo:**

Martin Kasdan, attorney
Martin Kasdan, writer

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UNIVERSITY OF
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Thursday, October 1, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

## Songs by Ben Moore

The Lake Isle of Innisfree (W.B. Yeats) — Ricky Case
Caroline Drury, *piano*

Simples (James Joyce) — Laura Davis
David George, *piano*

In the Dark Pine-Wood (James Joyce) — Katie Palmer
Jessica Dorman, *piano*

Requiem (R.L. Stevenson) — Zach Thomas
Caroline Drury, *piano*

Crazy Jane Talks to the Bishop (W.B. Yeats) — Erin Keesy
David George, *piano*

Where Has Summer Gone? (Ben Moore) — Nick Gray
Caroline Drury, *piano*

I Am in Need of Music (Elizabeth Bishop) — Juliana Moura
Caroline Drury, *piano*

When You Are Old and Gray (Y.B. Yeats) — Phillip Morgan
Caroline Drury, *piano*

Orinda Upon Little Hector Philips (Katherine Philips) — Jenifer Thomas
David George, *piano*

This Heart that Flutters (James Joyce) — Sarah Barker
David George, *piano*

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# Hard Bop, Contemporary & Brazilian Ensembles

**Hard Bop Ensemble**
*Directed by Ansyn Banks*

**Contemporary Ensemble**
*Directed by Chris Fitzgerald*

**Brazilian Ensemble**
*Directed by Anderson Pessoa*

Thursday Evening
October 1, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Na Gloria — Raul De Barros

Catavento E Girassol — Guinga

Sitio Do Pica Pau Amarelo — Gilberto Gil

**Brazilian Ensemble**

Chris Grezch, *trombone* Chris Marshall, *tenor sax*
Alim Nastaev & Josh Holmes, *guitar*
Jon Ellis, *piano* Amy Hutts, *bass*
Aaron Latos & Kyle Steffen, *drums*
Anderson Pessoa, *director*

Too Soon to Tell — Jim Rotondi

Grant's Tune — Grant Green

In Walked Horace — J.J. Johnson

**Hard Bop Ensemble**

Russell Wittenbrook, *trumpet* Graeme Gardener, *alto sax*
Steve McCallum, *trombone* Barrett Wilson, *piano*
John Gardner & Jeff Thomas, *guitar*
Jake Reber, *bass*
John Kleemier & Austin Skarshaug, *drums*
Ansyn Banks, *director*

Way out Willy — Seamus Blake

The Zenith — John Arstingstall

Got a Match? — Chick Corea

**Contemporary Ensemble**

Ryan Sanders, *alto sax* John Hogan, *tenor sax*
Noah Barker, *piano* John Arstingstall, *guitar*
Tom Coovert, *guitar* Zach Kennedy, *drums*
Saulo De Almeida, *bass*
Chris Fitzgerald, *director*

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**Trio:**

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Memetech
Mike Tracy
Miles Ahead
Simply Grand & Vintage Piano Works

**Ensemble:**

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**Combo:**

Martin Kasdan, attorney
Martin Kasdan, writer

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University of Louisville
School of Music
Comstock Recital Hall
October 5, 2009

# Derby City Brass Band

## John R. Jones, Jr. conductor
## Dean Haynes, compere

Light Cavalry Overture — Franz Von Suppe

Tuba Concerto — Edward Gregson
Fritz Kaenzig, tuba

Amazing Grace — Traditional
Arr. William Hines

The Courier Journal March — Robert B. Griffith

INTERMISSION

Americans We — Henry Fillmore

English Folksong suite — Ralph Vaughn Williams

Softly As I Leave You — Alfred De Vita
Arr. Alan Catherall
Fritz Kaenzig, tuba
Earl Louder, euphonium

From the Shores of the Mighty Pacific — Herbert L. Clarke
Fritz Kaenzig, tuba

Belle of Wooloomooloo — Alex F. Lithgow

UNIVERSITY OF
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*presents*

# University of Louisville
# Jazz Ensemble I

**Jerry Tolson, *director***

Tuesday Evening
October 6, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

## JAZZ ENSEMBLE I PERSONNEL

### SAXOPHONES

| | |
|---|---|
| Ryan Sanders, *alto* | St Charles, IL |
| Graeme Gardiner, *alto* | Lexington, KY |
| Anderson Pessoa, *tenor* | Brasilia, Brazil |
| Jonathan Hogan, *tenor* | Cincinnati, OH |
| Zach Driscoll, *baritone* | Taylorsville, KY |

### TROMBONES

| | |
|---|---|
| Steve McCallum | Lexington, KY |
| Krista Eifler | Newburgh, IN |
| Chris Grzech | Lexington, KY |
| Michael Farley | Columbus, IN |

### TRUMPETS

| | |
|---|---|
| Steven Cocchiarella | Evansville, IN |
| Russell Wittenbrook | San Jose, CA |
| Kris Lewis | Taylor Mill, KY |
| Halston Soder | Madisonville, KY |

### RHYTHM

| | |
|---|---|
| Pierson Keating, *piano* | Buckhannon, WV |
| Josh Kavanaugh, *guitar* | Tuscaloosa, AL |
| Stacey Nash, *bass* | Abilene, TX |
| Joe Dunn, *drums/percussion* | El Paso, TX |
| Daniel Falter, *drums/percussion* | Irmo, SC |

# PROGRAM

| | |
|---|---|
| Jeannine | Duke Pearson (1932-1980)<br>arr. by Mark Taylor |
| Soupbone | John Clayton (b. 1952) |
| Hot House | Tadd Dameron (1917-1965)<br>arr. by Eric Richards |
| "Hard Times on" Sesame Street | Joe Raposo (1937-1989)<br>Jon Stone (1931-1997)<br>Bruce Hart (1938-2006)<br>arr. by Joe Dunn |
| A Foggy Day | George Gershwin (1898-1937)<br>Ira Gershwin (1896-1983)<br>arr. by Jerry Tolson |
| The Umpire Strikes Back | Matt Catingub (b. 1961) |
| Mambo Galante | Robert Washut (c. 1948) |
| When I Fall In Love | Victor Young (1900-1956)<br>Edward Heyman (1907-1981)<br>arr. by Alan Baylock |
| Altered States | Mike Tomaro (b. 1956) |
| The Blues Walk | Clifford Brown (1930-1956)<br>arr. by Michael Phillip Mossman |

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Martin Kasdan, attorney
Martin Kasdan, writer

UNIVERSITY OF
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*presents*

# Chamber Winds Louisville

**Frederick Speck, *director***

and

# University Symphonic Band

**Amy I. Acklin, *director***

Thursday Evening
October 8, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

## Chamber Winds Louisville

Frederick Speck, *director*

Scherzo Alla Marcia (1956)
From the second movement of Symphony No. 8 — R. Vaughan Williams (1872–1958)

L'heure du berger (1972) — Jean Francaix (1912–1997)

I. Vieux Beaux
II. La belle Otero
III. Les petits nerveux

Caprice for Trumpet and Band (1994) — John Zdechlik (b. 1937)

Reese Land, *trumpet*

Folk Song Suite (1924) — R. Vaughan Williams (1872–1958)

I. March – "Seventeen come Sunday"
II. Intermezzo – "My Bonny Boy"
III. March – "Folk Songs from Somerset"

*Intermission*

## University Symphonic Band

Amy I. Acklin, *director*

National Emblem March (1902)

E.E. Bagley
(1857-1922)
Ed. Frederick Fennell

Prelude, Siciliano, and Rondo (1963)

Malcolm Arnold
(1921-2006)
Arr. John P. Paynter

Shepherd's Hey (1909/1918)

Percy Aldridge Grainger
(1882-1961)
Ed. R. Mark Rogers

Contre Qui, Rose (2006)

Morten Lauridsen
(b. 1943)
Arr. H. Robert Reynolds

Chris Schmidt, *conductor*

In partial fulfillment of the requirements of the Master of Music degree

Prelude and Fugue (1966)

Vaclav Nelhybel
(1919-1996)

Galop (1958/1971)
from the musical comedy *Moscow, Cheremushky*

Dmitri Shostakovich
(1906-1975)
Trans. Donald Hunsberger

# Chamber Winds Louisville

**Flute and Piccolo**
Amy Ensel
Penelope Quesada
Tiffany Peters
Kaelah Williams

**Oboe**
Katherine Alberts
Wendy Davidson

**Clarinet**
Erin Barton
Carolyn Fassio
Roslyn Mattingly
Brad Rogers
Courtney Drown
Michelle Gilfert
Chris Phillips
Adam Thomas

**Bassoon**
Jon Rohner

**Saxophone**
Amy Knight
Tommy Zinninger
Paul Shepherd

**Horn**
Colin Dorman
Dominic Rotella
John Little

**Trumpet**
Neil Barton
Reese Land
Michael Swope
Curtis Essig
Zack Schell
Joel Watson

**Trombone**
Audrey Davis
Anastasi Fafalios
Brent Crimm
Mark Kersting

**Euphonium**
Anastasi Fafalios

**Tuba**
Chris Bettler

**Percussion**
Jim Baker
Jenny Branson

**Piano**
Amy Acklin

# University Symphonic Band

**Piccolo**
Sarah Carney

**Flute**
Baely Slaton *
Michelle Schapmire
Jena Hemmelgarn
Robyn Welch
Samantha Frohlich
Marian Mays

**Oboe**
Jillisa Kiggins *

**English Horn**
Sarah Lempke

**Bassoon**
Phoebe Bell

**E-flat Clarinet**
Luke Harrison *

**B-flat Clarinet**
Michael Burkhead
Ellen Trammel
Audrey Nelson
Katie Duvall
Erica Duncan
Jennifer Brown
Cody Robbins
Jared Bottom
BreAnna Scott

**Bass Clarinet**
Kathryn Randall

**Contrabass Clarinet**
Shane Evans

**Alto Saxophone**
Josh Warren *
Kimberly Kennedy

**Tenor Saxophone**
Ethan Fleming

**Baritone Saxophone**
Andrew Priddy

**Trumpet**
Jon Louden *
Gabe Wartman
Ashley Tarr
Jaephus Craig
Jake Reichen
Halston Soder
Alex Moore
Trevor DeJarnett

**Horn**
Justin Warner *
Camilynne Haddix
Laura Campbell
McKenna Hynes
Aaron Coomer

**Trombone**
Krista Eifler *
Michael Farley
Meredith Salley
Tab Langis *
Brandon Etienne

**Euphonium**
Bill Rossman *
Brandon Thomas
Chris Dye
Patrick Albert

**Tuba**
Bryen Warfield *
Kinsey Whearty
Tyler Polston
Brandon Neal

**Percussion**
Sam Rouster *
Amanda Roberts
Cameron Cousins
Jimmy Weixler
Zack Davidson

**String Bass**
Grant Jacobs

Graduate Teaching Assistant: Jim Stites

* Denotes Principal Player

10/8/09 8pm MCCH

# CHAMBER WINDS LOUISVILLE PROGRAM NOTES

**Scherzo Alla Marcia** (1956)
From the second movement of Symphony No. 8

R. Vaughan Williams (1872 – 1958)

This is the shortest and least serious of Vaughan Williams's symphonies; one hesitates to say 'lightest' since it is not without moments of vision of a more sombre character, but generally it is optimistic in mood. It was composed between 1953 and 1955 when Vaughan Williams was in his eighties. It was one of a series of late works in which he seemed to be making a point of enjoying the exotic instrumental combinations and extravagances that he had eschewed in earlier years. Written for an all-wind ensemble, the scherzo is actually the second movement of Vaughan Williams' Symphony No. 8.

**L'heure du berger** (1972)

Jean Francaix (1912 – 1997)

L'heure de berger is actually three brief character sketches of Parisian café life. Francaix wrote the piece in 1947, the story goes, for a Paris restaurant to use in the background as its customers dined. Francaix wrote what he called *la musique sérieuse sans gravité* (serious music without weight), providing witty, accurate descriptions in sound of three types of people seen while at the café. The first movement is "Les vieux beaux" (The Old Dandies). The piano plays a jaunty accompaniment for the woodwinds' ironic, gliding sighs, as if the dandies are remembering the good old days. A quicker central section breaks into gossipy sixteenth notes between the flute and bassoon, with the occasional butting in of the horn, but the sighs return, those days are gone. In the second movement, the clarinet describes the teasing "Pin-Up Girls" in delightful arpeggios while the flute, oboe, horn, and bassoon parade around and the piano is silent. The set ends with "Les petits nerveux" (Nervous Children). All the instruments skitter around, their melody lines moving against each other. The trio section finds them better organized, with the flute and oboe playing offbeat, against the others. The opening section is repeated, followed by a coda wherein the nervous excitement builds to an inevitable collapse.

**Folk Song Suite** (1924)

R. Vaughan Williams (1872 – 1958)

*Folk Song Suite* by Ralph Vaughan Williams is recognized as one of the masterpieces of the concert band repertoire. Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folks songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite; the score is remarkable for its originality and masterful instrumentation.

Program notes compiled by Kaelah Williams

10/8/09
8pm MacH

# SYMPHONIC BAND PROGRAM NOTES

**Edwin Eugene Bagley** (1857-1922) was a somewhat obscure New England composer of patriotic tunes and much of his work remains unheralded even today. He wrote the ***National Emblem March*** in 1902, which has arguably become one of America's most well-known marches. Famed composer Frederick Fennell remarked that *National Emblem* "is as perfect as a march can be."

**Malcolm Arnold** (1921-2006) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. He was born in Northampton, a town with considerable musical tradition. He studied at the Royal College of Music, where he would later return as an instructor. His list of works includes nine symphonies, twenty concertos, much chamber music, five ballets, and music for several films; he received an Oscar for his music for the 1958 film, *Bridge on the River Kwai*. His suites of English, Scottish, and Cornish dances are hallmarks of his repertoire. He served many years as principal trumpet player in the London Philharmonic Orchestra.

***Prelude, Siciliano, and Rondo*** was originally composed for the standard British all-brass band and entitled *Little Suite for Brass*, Op. 80 (1963). This 1979 arrangement by the late John P. Paynter brings its beautiful character and melodies to wind ensembles. All three movements are written in short, clear five-part song forms, reflecting Malcolm Arnold's interest in folk songs and dances. The *Prelude* begins in a fanfare style and evolves through changing keys and themes; it slowly resolves into a quiet cantabile ending. The *Siciliano* is true to the character of its lilting and graceful namesake Sicilian dance; solo instruments carry the melody as brass and woodwinds provide contrasting textures. True in style, the rollicking *Rondo* explodes with the prominent theme that reappears again and again in alternation with contrasting themes.

**Percy Grainger** (1882-1961) was the son of an architect in Brighton, Victoria, Australia. A series of piano concert given at the age of twelve enabled him to go and study at Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been told that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

***Shepherd's Hey*** was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of 'Morris Men' decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and

**Václav Nelhýbel** (1919-1996) was born the youngest of five children in Polanka, Czechoslovakia. He studied at Prague University, the University of Fribourg in Switzerland and at the Prague Conservatory, beginning his career in 1939 as conductor at Radio Prague. In 1950, he became the first musical director of Radio Free Europe in Munich, Germany. Nehlýbel emigrated to the United States in 1957, becoming a citizen in 1962. He taught at several schools, including the University of Massachusetts Lowell and the University of Scranton (PA), where he was composer in residence at the time of his death. The creation of music was a driving force in Nelhýbel's life. He wrote over 600 compositions, which included orchestral works, operas, and works for solo, small, and full concert wind ensembles.

***Prelude and Fugue*** (1966) was one of Nelhýbel's earliest ventures into writing for bands. The prelude section employs the full range of the band in massive dissonances with a prevailing minor tonality. The fugue section is a tour de force for the woodwinds, and contrasts fluid runs in the woodwinds with powerful interruptions by the brass. Also included is a quote from the *Dies Irae* plainchant melody.

Russian composer **Dmitri Shostakovich** (1906 - 1975) came to international fame with his *Symphony No. 1 in F Minor,* Op. 10. Many of his following works were attacked by the Soviet press as a product of "bourgeois decadence." Like many Soviet composers, Shostakovich found himself constantly under pressure from restrictions imposed by the Soviet musical world with its concern for the moral and social, rather than the purely aesthetic aspects of music. Despite political challenges, Shostakovich was a prolific composer and is perhaps best known for his *Symphony No. 5 in D Minor,* Op. 47.

***Galop*** is taken from the musical comedy *Moscow, Cheremushky* (1958), a three-act operetta that premiered in Moscow on January 24, 1959. *Galop* exemplifies Shostakovich's use of rhythmic vitality and rich melodies, which are frequently reminiscent of traditional Romani folk melodies.

Notes compiled by Jim Stites

UNIVERSITY OF
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Thursday, October 8, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION

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Drei Romanzen Op. 94
II. Einfach, innig; Etwas lebhafter
III. Nicht Schnell

Robert Schumann
(1810-1856)

Michael Burkhead, *clarinet*
David George, *piano*
student of Dallas Tidwell

Piano Trio Op. 76 in B minor
I. Lento-Allegro molto moderato

Joaquín Turina
(1882-1949)

Apollo Trio
Josué Ramírez, *piano*
Zach Leezer, *violin*
Luke Darville, *cello*
students of Krista Wallace-Boaz

Bester Jüngling
from Der Schauspieldirector

Wolfgang Amadeus Mozart
(1756-1791)

Christina Hatfield, *soprano*
David George, *piano*
student of Edith Davis Tidwell

In der Frühe

Hugo Wolf
(1860-1903)

Josh Gray, *baritone*
David George, *piano*
student of Donn Everette

---

Pat Harbison, 2009 School of Music Alumni Fellow

UNIVERSITY OF
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*presents*

# Denine LeBlanc, *piano*

## Faculty Recital

Sunday Afternoon
October 11, 2009
3:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM NOTES

**Four Fairy Tales** — **Sara Buchanan MacLean (b. 1952)**

Four Fairy Tales for solo piano is a set of pieces commissioned by storyteller, Beatrice Bowles. The ideas for these pieces come directly from the stories. Sometimes a vivid visual image is translated into a musical gesture or a catchy verbal phrase into a rhythm. Although each piece reflects the mood of its individual story, a whimsical, playful, giocoso feel pervades the piece as a whole.

"The Twelve Months" is based on a bittersweet, meandering melody, which is reiterated and transformed throughout and represents the "place-mood" of the story. High tremolo passages juxtaposed and then blended into the melody express the archetypal stone circle and transforming magic.

"No Bigger Than" is a scherzo written as a rondo-like variation. A short, rapid penta-tonic phrase expanded three times comprises the main theme. Variations include the melody in counterpoint, in a harp-like texture and as "jumping" chord clusters. The frenetic pace of the piece reflects the rapid action of the story.

High-pitched, dissonant figuration is the complaining voice of the woman who lived in "The Vinegar Jar." High-pitched irregular rhythms are magic fairy dust. The piece has a surprise ending like the story: a warning to be careful what you wish.

"We are just three traveling girls, making our way in the cold, dark world!" sings the long, slow melody that opens "Molly Whuppie." "Moll-y Whup-pie, Moll-y Whup-pie, Moll-y Whup-pie," the mischievous voice of the second section chants. Then Molly Whuppie whups the mean giant! Lots of running, more whupping, more running and whupping, the not-so-sad melody again, a big celebration of Molly Whuppies and a happy ending!

**Anatropy (Rondo Deviations)** — **Christopher T. White (b. 1955)**

The subtitle "Rondo Deviations" spells out what may be one's first impression of Anatropy; it is a kind of rondo. The piece expands as a series of irregular growths, or tropes, around a static center, its anti-subject. This central unit, undeveloped, atrophies with each reappearance, while a broad harmonic idea plays out in various, ever-slower presentations alternating with a scampering and ever-faster scherzando idea that disrupts and overwhelms all until exhausted in gamely, quiet jigs. In the end, the harmonic idea reveals its nature: cadential and inert.

**Reflections** Rachel Grimes (b. 1970)

Commissioned by Denine LeBlanc for her 2003 concert series, this work is loosely based on the theme and variations form. Instead of presenting the theme in completion at the beginning, it is fragmented throughout the seven seamless variations until the final section, where it is presented in peaceful simplicity. The theme in this case is melodic and harmonic in nature. The titles of each of the seven variations are actions that are reflected in a texture or gesture: See, Listen, Question, Grow, Work, Give, and Rest. These basic human actions are, for me, the essence of many a process, whether it be creating, learning, or coping. The writings of Kentuckian Wendell Berry have been a great comfort and inspiration to me, especially through the troubling and turbulent global events of recent months. His brave clarity is a guiding light for many.

**Logo (2004-2005)** **Nicholas Alexander Drake (b. 1978)**

Even a lone wolf
has belonged to a pack
once...
A shy hunter
in blind struggle against rescue
always chooses life alone
until he chooses death.
-- John Allen Boyd

Lobo was written for and dedicated to John Boyd, a good friend and former high school teacher of the composer, who was inspirational in his teaching and support. Both of the movements are based on themes that Boyd composed for solo violin. In Lobo, the themes are presented as gestures in the opening of each movement, which are then explored in fantasy. As the excerpt from the poem suggests, a being cannot exist as individual without the backdrop of the community.

**Psyche and Eros** **Sara Buchanan MacLean (b. 1952)**

There are five self-contained musical images from the classical myth in this piece. The first, "wings," evokes the ecstasy of being swept away by passion and is named for the repeated descending pattern that has the shape of a wing when notated. A sorrowful melody in A-flat minor embedded in figuration expresses loss in the next image, "longing." In contrast, the next image, "Oats, barley, rye, oats, barley, rye, wheat" is a scherzo. It literally depicts the frenetic movement of busy ants sorting grains as they complete one of Psyches' tasks. The fourth piece, "sleep," is slow and dreamy with repeated notes, pauses, and chordal passages. Motifs from the first piece are reworked in "transformation," the final image.

**Cloudbows** **Frederick Speck (b. 1955)**

Cloudbows is a concise, single movement work with a general musical architecture that most resembles a broad arch. Beginning with a quiet, two-chord rising gesture that features delicate and somewhat diffuse harmonies, the music unfolds as a series of gestures that expand and gain motion and momentum. From its distant, pale beginning the music transforms bit by bit into a vivid and rhythmic midsection. Eventually, the energy created in this section is released, with the music then returning to reminisce its opening themes. The work was commissioned by Denine LeBlanc.

The title refers to a natural phenomenon of the same name. Such a bow, having the quality of a rainbow in shape, can be a frosty, pure white color. Leonardo Da Vinci in his *Treatise on Painting* even commented on the cloudbow, proposing that if the atmosphere "is of the nature of mist, then the rainbow will be white and completely without hue." Though through time there have been other theories about such a formation, current science agrees that if the vapor droplets are extremely small, and the angle of the sun is right, a cloudbow will result.

The composer of this work had the experience of seeing his first cloudbow without having had previous knowledge that such a phenomenon even existed. Without a doubt, rounding a curve on an old country road during the early morning light, to come upon such stunning and unexpected glory brings with it a breathtaking moment that is simply unforgettable. Struck by the mysterious beauty and pleased to have had what he imagined to be a once in a lifetime experience, he had the pleasure of seeing yet another cloudbow only weeks later in the very same location. Just as the beauty and mystique of a cloudbow is temporary, so is the performance of music. It can be apprehended, but not completely grasped or confined. The resulting relationship provides the metaphor for the work.

**Piano Flamboyant** **Marc Satterwhite (b. 1954)**

The title of this piece is taken from a sculpture by French artist Arman (born Armand Pierre Fernandez in 1928). I attended a retrospective of his work at the Houston Museum of Fine Arts a number of years ago and was very taken by his sculptures, many of which involve found objects, especially musical instruments. They displayed a great deal of emotional range, as well as a good deal of wit and sheer energy. A demolished violin embedded in Plexiglas was titled *To Hell With Paganini*, while *The Last Judgment* was a huge wall sculpture of trombone bells welded together. Piano Flamboyant (burning piano) was not included in this exhibition, but I later saw a picture of it in a book, a burned-out piano turned into stunning sculpture.

Subtitled "Toccata for piano solo," this fairly short piece attempts to capture some of the manic energy of Arman's musically-inspired sculpture. Very fast and aggressive sections alternate with slightly slower, more lyric passages. The faster sections are in mixed meters, but emphasizing 5/8, while the other sections are exclusively in 7/8 time.

Piano Flamboyant was commissioned by Denine LeBlanc.

BIOGRAPHY

*Weep No More*, the title of Kentucky-based pianist Denine LeBlanc's second album, is drawn from the chorus of the state song "My Old Kentucky Home." It follows her debut solo recording *The Sun Shines Bright*, a title also taken from Stephen Foster's "My Old Kentucky Home" lyrics.

Given the reception *The Sun Shines Bright* has received in live performances from around the United States and venues in France and Italy, LeBlanc found it an easy choice to continue in the spirit of her debut project. This second solo recording, like the first, features music by Kentucky composers.

A long time music educator as well as performer, LeBlanc is instructor of piano in the University of Louisville School of Music Community Music Program and teacher of Arts and Humanities at the city's Samuel Coleridge-Taylor Montessori School. She has also taught and performed at Blue Lake Fine Arts Camp in Twin Lake, Michigan and been a collaborative pianist in the Advanced Vocal Institute at the famed Interlochen Arts Camp in Michigan. She has lectured widely and published scholarly articles based on her research in the Isidore Philipp Archives at the University of Louisville.

LeBlanc is a past president of both the Greater Louisville Music Teachers Association and the Kentucky Music Teachers Association. She holds a Doctor of Musical Arts degree in piano performance and music history from the University of Cincinnati College Conservatory of Music; a Master of Music from the University of Louisville School of Music and a Bachelor of Music from the Cleveland Institute of Music, both in applied piano.

---

I am indebted to Cletus Amlung, my friend and student whose generosity and encouragement gave this project life. To all the composers: Nick Drake, Rachel Grimes, Sara B. MacLean, Marc Satterwhite, Fred Speck, and Christopher White who entrusted me with their wonderful music.

Thanks to the University of Louisville School of Music and TNT Productions for the use of their recording facilities. Thanks to my husband, Harold Adams, and to our children, Margot, "HJ," Adrian, and Jordan for their continued support and enthusiasm of my new music projects. All my love to you. - *Denine LeBlanc*

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# PROGRAM

## *Weep No More*

Four Fairy Tales
The Twelve Months
No Bigger Than
TheVinegar Jar
Mollie Whuppie
Sara Buchanan MacLean (b. 1952)

Anatropy (Rondo Deviations)
Christopher T. White (b. 1955)

Reflections
Reflections was commissioned by Denine LeBlanc.
Rachel Grimes (b. 1970)

Lobo (2004-2005)
Nicholas Alexander Drake (b. 1978)

INTERMISSION

Psyche and Eros
wings
longing
oats, barley, rye, oats, barley, rye, wheat
sleep – transformation
Sara Buchanan MacLean (b. 1952)

Cloudbows
Cloudbows was commissioned by Denine LeBlanc.
Frederick Speck (b. 1955)

Piano Flamboyant
Piano Flamboyant was commissioned by Denine LeBlanc.
Marc Satterwhite (b. 1954)

UNIVERSITY OF
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*presents*

# Faculty Jazz Ensemble

Ansyn Banks, *trumpet*
Craig Wagner, *guitar*
Tyrone Wheeler, *bass*
Jonathan Higgins, *drums*

# Faculty Recital

Thursday Evening
October 15, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

*Songs to be selected from the following:*

| | |
|---|---|
| Twenty Bar Tune | Tom Harrell (b. 1946) |
| You and the Night and the Music | Arthur Schwartz (1900-1984) & Howard Dietz (1896-1983) |
| Jeannine | Duke Pearson (1932-1980) |
| Very Early | Bill Evans (1929-1980) |
| Tricotism | Oscar Pettiford (1922-1960) |
| How Deep is the Ocean? | Irving Berlin (1888-1989) |

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72nd Season
Three Hundred Thirty-Sixth Concert
of the Society

# The Brentano String Quartet

Mark Steinberg, *violin*
Serena Canin, *violin*
Misha Amory, *viola*
Nina Maria Lee, *cello*

University of Louisville
Margaret Comstock Concert Hall
Sunday, October 18, 2009
3:00 P.M.

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# PROGRAM

*Night Songs for a Desert Flower* (2009)* — Stephen Hartke (b. 1952)

Madrigal (Allegretto grazioso ed amoroso)
Lament (Mesto)
Intermezzo (Lontano, dolcissimo)
Rejouissance (Allegro vivace)
(composed in 2009 for the Brentano Quartet)

String Quartet No. 3, Op. 94 (1975)* — Benjamin Britten (1913-1976)

I. Duets: With moderate movement
II. Ostinato: Very fast
III. Solo: Very calm
IV. Burlesque: Fast -- con fuoco
V. Recitative and Passacaglia (La Serenissima): Slow

## INTERMISSION

String Quartet in C major, Op. 59, No. 3 "Rasumovsky" (1805-6) — Ludwig van Beethoven (1770-1827)

Andante con moto-Allegro vivace
Andante con moto quasi allegretto
Menuetto (Grazioso)
Allegro molto

* -- *first performance for the Society*

The Brentano String Quartet appears by arrangement with David Rowe Artists and records for AEON (distributed by Allegro Media Group)
www.brentanoquartet.com www.davidroweartists.com

The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

The Chamber Music Series is dedicated to the memory of

**Miriam Weis**
**(1921-1976)**

These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

## Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

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Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. That period is now ending. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.




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**Next Chamber Music Society Concert**

**November 15, 2009 - 3:00 p.m.**
**eighth blackbird**

UNIVERSITY OF
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*presents*

# Paul York, *cello*

and

# Michael Gurt, *piano*

# Faculty Recital

Monday Evening
October 19, 2009
8:00 p.m.
Margaret Comstock Concert Hall

**WELCOME TO THE UNIVERSITY OF LOUISVILLE!**

**WE HOPE YOU ENJOY THE CONCERT THIS EVENING.**

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An accomplished soloist, chamber musician and teacher, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance in Carnegie Hall, New York Concert reviews stated "the fiendishly difficult solo part was brilliantly played by cellist Paul York ...one had to be in awe of his playing." Mr. York is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* will be released on the Centaur label in 2009.

**Michael Gurt** is Paula Garvey Manship Distinguished Professor of Piano at Louisiana State University. Professor Gurt serves as Piano Mentor at the Hot Springs Music Festival, and is also the head of the piano department at the Sewanee Summer Music Center. He has served as Piano Chair of the Louisiana Music Teachers Association, and he has taught at two summer music seminars held at Tunghai University in Taichung, Taiwan. Professor Gurt holds degrees from the University of Michigan and the Juilliard School. In 1982 he won First Prize in the Gina Bachauer International Piano Competition, and he was also a prize winner in international competitions held in Pretoria, South Africa, and Sydney, Australia.

Gurt has performed as soloist with the Chicago Symphony, the Philadelphia Orchestra, the Utah Symphony, the Baltimore Symphony, the Memphis Symphony, the Capetown Symphony, the China National Symphony Orchestra, and the Natal Philharmonic Orchestra in Durban, South Africa. He has made solo appearances in Alice Tully Hall in New York, Ambassador Auditorium in Los Angeles, Orchestra Hall in Detroit, City Hall in Hong Kong, the Victorian Arts Center in Melbourne, Australia, Baxter Hall in Capetown, South Africa, and the Attaturk Cultural Center in Istanbul, Turkey. Gurt has collaborated with the Takacs String Quartet, and he recently performed at the Australian Festival of Chamber Music in Townsville, Queensland. He has served on the juries of both the Gina Bachauer International Piano Competition and the New Orleans International Piano Competition, and he has recorded on the Naxos, Centaur, and Redwood labels.

# PROGRAM

Suite in No. 3 in C Major, BWV 1009 — Johann Sebastian Bach (1685-1750)

- Prelude
- Allemande
- Courante
- Sarabande
- Bouree I & II
- Gigue

Grave (1981)
Metamorphoses for Cello and Piano — Witold Lutoslawski (1913-1994)

## Intermission

Sonata in A Minor, Op. 36 — Edvard Grieg (1843-1907)

- Allegro agitato
- Andante molto tranquillo
- Allegro-Allegro molto e marcato

UNIVERSITY OF
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*presents*

# **Steven Paul Spears**, *tenor*

# **Catherine Kautsky**, *pianist*

## **Guest Artist Recital**

Wednesday Evening
October 21, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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## PROGRAM

Ombra mai fu — George Frideric Handel (1685–1759)

Oblivion soave — Claudio Monteverdi (1567–1643)

Franz Schubert (1797–1828)

Adelaide
Seligkeit
Stimme der Liebe
Wo irrst du... (from Diego Manzanares)
Ganymed
Im Abendrot

**Intermission**

Claude Debussy (1862–1918)

Nuit d'Étoiles
Beau Soir
C'est l'Extase
Green
Spleen

Bruce Adolphe (b. 1955)

Tonight when there is no moon
What's wrong with me?
Lean Your Cheek

Benjamin Britten (1913–1976)

On this Island

1. Let the Florid Music Praise
2. Now the Leaves are Falling Fast
3. Seascape
4. Nocturne
5. As it is, plenty

Selections Announced from the Stage

## Handel: *Ombra mai fu* (Serse)

Frondi tenere e belle
Del mio platano amato,
Per voi risplende il fato.
Tuoni, lampi e procelle
Non v'oltraggino mai la cara pace;
Nè giunga a profanarvi austro rapace!
Ombra mai fu di vegetabile,
cara ed amabile, soave più.

Branches so tender and beautiful
Of my beloved plane tree,
For you fate shines resplendently.
Thunder, lightning and storms:
May they never disturb your dear peace;
Never may wicked winds reach and profane you!
Never has there been a shadow of a tree
More dear and amiable and sweet.

## Monteverdi: *Oblivion soave* (L'Incoronazione di Poppea)

Adagiati, Poppea,
Acquietati, anima mia:
Sarai ben custodita.
Oblivion soave i dolci sentimenti
In te, figlia, addormenti.
Posatevi occhi ladri, aperti deh, che fate,
Se chiusi ancor rubate?
Poppea, rimanti in pace;
Luci care e gradite,
Dormite omai, dormite.

Lie down, Poppea,
Quiet yourself, my dearest:
You will be well taken care of.
May gentle oblivion lull to sleep
In you, daughter, your tender feelings.
Rest, you thieving eyes, what can you do open,
if you wish to steal further?
Poppea, remain in peace;
Dear and gracious eyes,
Sleep now, sleep.

## Schubert: Adelaide

Einsam wandelt dein Freund im Frühlingsgarten,
Mild vom lieblichen Zauberlicht umflossen,
Das durch wankende Blütenzweige zittert,
Adelaide!
In der spiegelnden Flut, im Schnee der Alpen,
In des sinkenden Tages Goldgewölken,
Im Gefilde der Sterne strahlt dein Bildnis,
Abendlüfte im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen und Nachtigallen flöten:
Einst, o Wunder! entblüht auf meinem Grabe
Eine Blume der Asche meines Herzens;
Deutlich schimmert auf jedem Purpurblättchen:
Adelaide!

Alone does your friend wander in the spring garden,
mildly encircled by magic light
that quivers through swaying, blossoming boughs,
Adelaide!
In the mirroring stream, in the snow of the Alps,
in the dying day's golden clouds,
in the fields of stars, your image shines,
Evening breezes whisper in the tender leaves,
silver bells of May chime in the grass,
waves rustle and nightingales pipe:
One day, o wonder! from my grave will sprout
a flower from the ashes of my heart;
and clearly on every purple leave will shimmer:
Adelaide!

## Schubert: Seligkeit

Freuden sonder Zahl blühn im Himmelssaal
Engeln und Verklärten, wie die Väter lehrten.
O da möcht ich sein und mich ewig freun!

Jedem lächelt traut eine Himmelsbraut;
Harf und Psalter klinget, und man tanzt und singet.
O da möcht ich sein und mich ewig freun!

Joys without number bloom in heaven's hall
Angels and Enlightened Ones, like our fathers taught.
O there I'd like to be and forever I would rejoice!

On everyone endearingly smiles a heavenly bride:
Harp and psalter resound, and one dances and sings.
O there I'd like to be and forever I would rejoice!

Lieber bleib ich hier, lächelt Laura mir
Einen Blick, der saget, daß ich ausgeklaget.
Selig dann mit ihr, bleib ich ewig hier!

Rather would I stay here, if Laura smiles to me
One glance that says I do not need to lament.
Blissful then I with would stay forever here.

## Schubert: Stimme der Liebe

Meine Selinde!
Denn mit Engelsstimme singt die Liebe mir zu:
Sie wird die Deine!
Sie wird die Meine!
Himmel und Erde schwinden!
Meine Selinde!
Tränen der Sehnsucht,
Die auf blassen Wangen bebten,
Fallen herab als Freudentränen!
Denn mir tönt die himmlische Stimme:
Deine wird sie, die Deine!

My Selinde!
Then the angels' voices of love to me sing:
She will be yours!
She will be mine!
Heaven and earth disappear!
My Selinde!
Tears of longing,
they down my pale cheeks tremble,
Falling down as tears of joy!
The heavenly voices intone:
Yours she will be! Yours!

## Schubert: from Diego Manzanares

Wo irrst du durch einsame Schatten der Nacht,
Wo bist du, mein Leben, mein Glück?
Schon sind die Gestirne der Nacht
Aus tauenden Wolken erwacht,
Und ach, der Geliebte kehrt noch nicht zurück.

Where do you wander through Night's lonely shadows,
Where are you, my life, source of my happiness?
Already are the stars of Night
awakened in dewy clouds,
And, ah, my beloved has still not returned.

## Schubert: Ganymed

Wie im Morgenglanze
Du rings mich anglühst,
Frühling, Geliebter!
Mit tausendfacher Liebeswonne
Sich an mein Herze drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!
Daß ich dich fassen möcht' in diesen Arm!

Ach, an deinem Busen lieg' ich und schmachte,
Und deine Blumen, dein Gras
Drängen sich an mein Herz.
Du kühlst den brennenden Durst meines Busens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

Ich komm', ich komme!
Wohin? Ach, wohin?

How in the morning light
you glow around me,
Spring, beloved!
With love's bliss thousand-fold
they to my heart presses
Your eternal warmth
Holy Emotions,
Unending beauty!
That I could clasp you in these arms!

Ah, on your breast I lie and languish
And your flowers, your grass
Press them to my heart.
You cool the burning thirst in my breast,
Lovely morning wind!
The nightingale calls lovingly
To me through the misty valley.

I am coming, I come!
To where? Ah, where?

Hinauf! Hinauf strebt's.
Es schweben die Wolken abwärts,
Die Wolken neigen sich der sehnenden Liebe.
Mir! Mir!
In eurem Schosse
Aufwärts!
Umfangend umfangen!
Aufwärts an deinen Busen,
Alliebender Vater!

Upwards! Upwards I am striving!
The clouds float downwards,
The clouds bow themselves to the yearning love.
To me, to me!
In your lap
Upwards!
Embracing, embraced!
Upwards to your breast,
All-loving father!

## Schubert: Im Abendrot

O wie schön ist deine Welt,
Vater, wenn sie golden strahlet!
Wenn dein Glanz herniederfällt
Und den Staub mit Schimmer malet,
Wenn das Rot, das in der Wolke blinkt,
In mein stilles Fenster sinkt!

O how lovely is your world,
Father, when it glows from the golden light!
When your glance graciously falls down
And paints the view with shimmering dust,
When the red gleaming in the clouds,
In my still window sinks.

Könnt ich klagen, könnt ich zagen?
Irre sein an dir und mir?
Nein, ich will im Busen tragen
Deinen Himmel schon allhier.
Und dies Herz, eh' es zusammenbricht,
Trinkt noch Glut und schlürft noch Licht.

Could I lament, could I tremble?
Would be an insult to you and to me?
No, I will in my heart carry
Your heaven already here.
And this heart, before it breaks altogether,
Drinks yet the Glow and sips yet Light.

## Debussy: Nuit d'Étoiles

Nuit d'étoiles, sous tes voiles,
sous ta brise et tes parfums,
Triste lyre qui soupire,
je rêve aux amours défunts.

Night of stars, under your veils,
Under your breeze, under your perfumes,
Sad lyre that sighs,
I dream of loves now past.

La sereine mélancolie vient éclore
au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

The serene melancholy comes to bloom
In the depths of my heart,
And I hear again the soul of my love
Quivering in the wood dreaming.

Je revois à notre fontaine
tes regards bleus comme les cieux;
Cettes rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

I see again at our fountain
your blue gaze like the heavens;
This rose, it is your breath,
And these stars are your eyes.

## Debussy: Beau Soir

Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le coeur troublé.
Un conseil de goûter le charme d'être au monde,
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons comme s'en va cette onde,
Elle à la mer, nous au tombeau.

When in the sun's setting, the rivers are made rosy,
And a slight tremor passes over the fields of wheat,
A counsel to be happy seems to comes from nature
And ascend toward the troubled heart.
A counsel of enjoying the charm of being in the world,
While one is young and that the evening is beautiful,
For we, we go away as the waves go away.
The waves to the seas, we to the grave.

## Debussy: C'est l'Extase

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises,
C'est vers les ramures grises
Le choeur des petites voix.

O le frêle et frais murmure!
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.
Cette âme qui se lamente
En cette plainte dormante
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

This is the languorous ecstasy,
This is the amorous fatigue,
This is all the tremors of the woods
Amid the embrace of the breezes,
This is, toward the gray brooks,
The choir of little voices.

Oh, the frail and fresh murmur!
It twitters and whispers,
It resembles the soft cry
That agitated grass exhales...
You would say, under the water which swirls,
The muted rolling of the pebbles.
This soul that its very self laments
In this sleeping moan
This is ours, is it not?
Mine, say, and yours,
The humble anthem exhaled by us
On this warm evening, very softly?

## Debussy: Green

Voici des fruits, des fleurs,
des feuilles et des branches
Et puis voici mon coeur qui ne bat que pour vous.
Ne le déchirez pas avec vos deux mains blanches
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée
Que le vent du matin vient glacer à mon front.
Souffrez que ma fatigue à vos pieds reposée
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête
Toute sonore encor de vos derniers baisers;
Laissez-la s'apaiser de la bonne tempête,
Et que je dorme un peu puisque vous reposez.

Here are some fruits, some flowers,
Some leaves and some branches.
And then here is my heart that beats only for you.
Do not crush it with your two white hands
And may your dear eyes find this lowly present sweet.

I come all covered still with the dew
That the winds of morning have glazed upon my brow.
Allow my fatigue while I rest at your feet
Dreaming of the dear moments that will refresh me.

On your young breast let me place my head
Where still resounds the last of your kisses;
Let all calm themselves after the good tempest,
And I will sleep a little since you are resting.

## Debussy: Spleen

Les roses étaient toutes rouges,
Et les lierres étaient tout noirs.
Chère, pour peu que tu te bouges,
Renaissent tous mes désespoirs.

Le ciel était trop bleu, trop tendre,
La mer trop verte et l'air trop doux;
Je crains toujours, ce qu'est d'attendre,
Quelque fuite atroce de vous!

The roses were all red,
And the ivies were all black.
Dearest, for only a slight movement of you
All my despairs are reborn.

The skies were too blue, too tender,
The sea too green and the air too sweet;
I fear eternally, waiting for
Some atrocious flight of you!

Du houx à la feuille vernie,
Et du luisant buis je suis las,
Et de la campagne infinie,
Et de tout, fors de vous. Hélas!

Of the holly with lustrous leaf,
And of the shiny boxwood I am weary,
And of the infinite countryside,
And of everything, except for you. Alas!

## Britten: On this Island

### Let the florid music praise

The flute and the trumpet,
Beauty's conquest of your face;
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun shine on.

O but the unlov'd have had power,
The weeping and striking,
Always, always; time will bring their hour;
Their secretive children
Walk through your vigilance of breath
To unpardonable death,
And my vows break before his look.

### Now the leaves are falling fast

Nurse's flowers will not last;
Nurses to the graves have gone,
And the prams go rolling on.

Whisp'ring neighbors, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the sep'rate knees.

Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.

Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travelers in their last distress.

## Seascape

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here and silent be,
That through the channels of the ear may wander like a river
The swaying sound of the sea.

Here at the small field's ending pause
Where the chalk wall falls to the foam,
And it tall ledges oppose the pluck and knock of the tide,
And the shingle scrambles after the sucking surf,
And the gull lodges a moment on its sheer side.

Far off like floating seeds the ships diverge on voluntary errands;
And the full view indeed may enter
And move in memory as now these clouds do,
That pass the harbour mirror and all the summer through the water saunter.

## Nocturne

Now thro' night's caressing grip earth and all her oceans slip,
Cape of Chine slide away from her fingers into day
And th'Americas incline coasts towards the shadow line.
Now the ragged vagrants creep into crooked holes to sleep:
Just and unjust, worst and best, change their places as they rest;
Awkward lovers lie in fields where disdainful beauty yields;
While the splendid and the proud naked stand before the crowd
And the losing gambled gains and the beggar entertains;
May sleep's healing power extend through these hours to our friend.
Unpursued by hostile force, traction engine, bull or horse or revolting succubus;
Calmly till the morning break let him lie, then gently wake.

## As it is, plenty

As it's admitted
The children happy
And the car, the car that goes so far
And the wife devoted;
To this as it is,
To the work and banks
Let his thinning hair and his hauteur give thanks, give thanks.

All that was thought
As like as not, is not;
When nothing was enough but love, but love
And the rough future of an intransigent nature
And the betraying smile,
Betraying, but a smile;
That that is not, is not;
Forget, forget, forget.

Let him not cease to praise then his spacious days;
Yes, and the success let him bless, let him bless:
Let him see in this the profits larger and the sins venial,
Lest he sees as it is the loss as major
And final, final, final.

Pianist **Catherine Kautsky** returned in Fall 2008 as Professor of Music and Chair of Keyboard Studies at Lawrence after a six-year hiatus as Professor of Music and then Chair of the Piano Department at the University of Wisconsin-Madison. Ms. Kautsky has concertized throughout the United States and abroad as a recitalist, soloist with orchestra, and chamber musician, appearing in venues such as Alice Tully Hall and Carnegie Recital Hall in New York, Jordan Hall and the Gardner Museum in Boston, the Phillips Collection in Washington D.C., and the Cultural Center in Chicago. She has soloed with the St. Louis Symphony, Milwaukee Chamber Orchestra, and Wisconsin Chamber Orchestra, performed chamber music at the Aspen, Tanglewood, and Grand Teton summer music festivals, and appeared frequently on the radio in Chicago, New York, Washington D.C., St. Louis, Pittsburgh, and Madison, often providing conversational commentary on music she performs. Ms. Kautsky is the winner of the Passamaneck Competition in Pittsburgh, the C.D. Jackson Master Award at Tanglewood, and the Association Amicale d'Ecole Normale de Musique de Paris Prize of the French Piano Institute in Paris. Three years ago, she was awarded the 2005 Arts Institute Creative Arts Award at UW-Madison for her work connecting music with other disciplines, particularly literature. Ms. Kautsky has traveled widely, performing frequently in France and England, and presenting concerts and classes most recently in China, Korea, and South Africa. Her articles have appeared in such journals as Clavier, American Music Teacher, and International Piano, and her CD of three pieces for piano and narrator, in which she both performs and speaks, was issued by Vox Classics. She has recently completed a CD of the Debussy Preludes, to accompany a projected book on the genesis of that music and Debussy's role in early 20th century Paris. Very seriously committed to teaching, Ms. Kautsky held a grant for the last three years to take her studio touring, performing community outreach concerts in collaboration with dancers, actors, and students from other disciplines.

Ms. Kautsky holds a bachelor's degree from the New England Conservatory, a master's degree from the Juilliard School, and a doctoral degree in performance from the State University of New York at Stony Brook, where she studied under Gilbert Kalish. Following her New York debut, the New York Times called her "a pianist who can play Mozart and Schubert as though their sentiments and habits of speech coincided exactly with hers...She gave these pieces nuances that made them meaningful on a human everyday level. The music spoke directly to the listener, with neither obfuscation nor pretense."

Tenor **Steven Paul Spears** has performed with the Deutsche Oper Berlin, and in several opera companies in the United States, including the Aspen Music Festival, Utah, Utah Festival (in Logan), Palm Beach, Kentucky, Cincinnati, St. Louis and Memphis, as well as the Juilliard Opera Theater.

Summer 2005 Steven portrayed the comic role of Demo in Cavalli's Giasone under the leadership of Early Music specialist Harry Bicket at the Aspen Opera Theatre, garnering glowing reviews from the NY Times, Denver Post and the Rocky Mountain News.

In March 2003, under the baton of James Conlon, Steven began a series of performances singing the Harlekin in Viktor Ullmann's Der Kaiser von Atlantis, produced in conjunction with the Juilliard School. Originating in New York City, this production has been seen in Spoleto, Italy, Los Angeles, Miami, and Chicago, culminating in a performance in Houston under the auspices of the Houston Grand Opera and the Jewish Cultural Center, November 2006. The Chicago Tribune said his performance was "most expressive and beautiful of voice."

Specializing in obscure works of the Baroque (Monteverdi and Handel) and contemporary periods (Orff and Britten), his operatic repertoire also includes the coloratura and lyric roles of Mozart and Rossini, as well as mainstream character roles, such as Little Bat in Floyd's Susannah and Goro in Puccini's Madama Butterfly.

Steven's recording of Renard, utilizing Stravinsky's translation and final editions to the score, conducted by Robert Craft for Naxos Records, was released in January 2007. He has recorded Bach's Johannes-Passion and B Minor Mass with the New England Bach Festival and Britten's St. Nicolas with the Choir of St. Francis in the Fields and conductor James Righ Handel, Britten, Bach, Mendelssohn, Schubert, and Vaughan Williams. In April 2003, he made his Carnegie Hall debut singing Britten's War Requiem with the Juilliard Orchestra and Choral Union, with Maestro David Atherton. Steven has sung acclaimed performances with the Los Angeles Philharmonic, New World Symphony, New England Bach Festival, Marlboro Music Festival, Academy of Ancient Music, Deutschen Symphonie-Orchester, La Monnaie Symphony Orchestra (in Brussels), Louisville Orchestra, Louisville Bach Society, Richmond (VA) Ballet, Louisville Chorus, Gloriana (in Salt Lake City), Lautten Compagney (in Berlin) National Chorale, Greenwich Music Festival and the Louisville Ballet.

Having sung Tamino in the Louisville Ballet's production of Die Zauberfloete, the tenor soloist in The Messiah at the University of Missouri in Columbia, Britten's War Requiem with the Flagstaff Symphony, he returned in June to the Greenwich Music Festival singing Monteverdi's Madrigali Amorosi. Steven essayed his first Evangelist in Bach's St. Matthew Passion in last April with the Choral Arts Society of Louisville.

Upcoming projects include a lecture on symbolism in Lieder, a second program of the "On Spiritual Thought" Series, which he initiated in 2007, focusing on music specifically about religious, spiritual and philosophical topics (i.e., Christianity, agnosticism, after-life, and existentialism). Steven will be in recital with bass-baritone Daniel Gross and pianist Maria Stroke at the Garden City Chamber Music Society, outside New York City. In April he returns to University of Missouri to sing Bach's B Minor Mass and in the Fall returns to Flagstaff to present an American Art Song program.

Steven received the master's degree in music from the Juilliard School, where he began his studies with Marlena Malas. He earned his bachelor's degree in music from the University of Louisville School of Music, under Edith Davis Tidwell. He has presented master classes in Flagstaff, Columbia (MO), Guelph and New London (Ontario). Steven is enjoying his sixth year as Assistant Professor of Music, voice and opera theatre at Lawrence Conservatory in Appleton, Wisconsin.

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Thursday, October 22, 2009
3:00 p.m.
Margaret Comstock Concert Hall

**Convocation**

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Sonatina for Clarinet and Piano, Op. 29
Movements I & III

Alcolm Arnold
(1921-2006)

Jessica Lynn, *clarinet*
student of Dallas Tidwell
Krista Wallace-Boaz, *piano*

Trio No. 1 in B Major, Op. 8
I. Allegro con Brio

Johannes Brahms
(1833-1897)

Byron Farrar, *cello*
student of Paul York
Michael Lambert, *violin*
Jay Coughlon, *piano*

Su Ba Do Be

Fredrik Högberg
(b. 1971)

Cory Zilisch, *trombone*
student of Brett Shuster

Concerto for Trombone
I. Andante et Scherzo-valse

Henri Tomasi
(1901-1971)

Ian Gregory, *trombone*
student of Brett Shuster
Hae-jin Kim, *piano*

UNIVERSITY OF
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*presents*

# University Student Composers Concert

Thursday Evening
October 22, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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## Program Notes and Composer Bios

***Some Piano Shorts***, by **George N. Blain**, was composed with a desire to create a cycle of piano miniatures. Although there are a total of six in the set, this performance will feature only three of those movements. The first is fairly straightforward in design. The second has no barlines, and therefore, every rendition is unique. The sixth contains an opening section which is heard once again at the end, binding the middle section by bookends; in the middle section, improvisatory techniques are employed prominently.

Mr. Blain would like to dedicate this performance to his 16-month old son, Oliver Adam, and his two dear friends, the late Noel D. Sayre and Adam T. Johnson.

About ***Tritone Cycle***

All these pieces center around the use of the Tritone. The flute duet communicates unity, broken feeling, and transformation. I see the Tritone as pervading my life and these pieces are impressions absorbed from real events. I imagined birth events like spontaneous cell mitosis in the first movement where the *lifeflow* energy surrounds the major second, a lovers dance and sudden estrangement in the second one, especially punctuated by trills which indicate the breaking apart of the intoxication they made, and the third I often describe as a overwhelming collage of colors and feelings suffocating two completely different realms, in between which is the impossible space indefinable as *Moment*.

Hagino Hargis is a second-year performance major at the University of Louisville. She is a native of Japan and the mother of a two-year old son. She has studied jazz vocal and has come to Louisville to study composition and piano. She enjoys settling in Kentucky with her husband, having been on the West Coast since 2001.

# PROGRAM

Some Piano Shorts (2008) — G. N. Blain (1985)
I. O
II. N
VI. A

Nick Blain, *piano*

Tritone Cycle (2009) — Hagino Hargis (1982)
1. Growth
2. Lost in Decoherence
3. The Doorway

Baely Slaton, *flute*; Lauren Cannady, *flute, alto flute*

Dream Book (2009) — James Young (1984)
1. Game
2. Large Black Window
3. Motion Machine

Jay Coughlon, *piano*

Elemental Suite (2009) — Derrick Anderson (1990)
1. Water
2. Earth
3. Air
4. Fire

Mike Lambert, *violin*; Lindsey Becker, *cello*

Cabin Fever (2009) — Elizabeth Tyree (1983)

Rob Acosta, *clarinet*; Nick Blain, *piano*

***Dream Book***, by **James Young**, consists of three short piano pieces, three thoughts all sharing a common theme of repetition. In the first piece, this theme manifests as a series of randomly repeated fragments, chosen by the performer. As a lone melodic line lengthens, the fragments return as interruption. The second, slow, dark, and harmless, insists upon a broken harmony until finally fading away. The third is the most vigorous and mechanical of the three, to be played as fast and precise as the performer can allow. Here the theme of repetition is most obvious and obscene.

***Elemental Suite***, by **Derrick Anderson**, was mainly composed as an exercise in writing for string instruments, something in which I had little to no experience. In searching for a group of four related things, I stumbled upon the four classical elements, said by the ancient Greeks to compose all matter in the universe. The first movement is named Water, not as an invocation of its beauty, but more as a reminder of its unpredictable destructive tendencies. Earth is named as such because of its pseudo-folk or country leanings. The third movement, Air, consists mainly of fragmented ideas around a central motif that is continuously restated a half-step lower. Fire is named simply because of its speed and many sixteenth note runs.

Derrick Anderson is a sophomore music composition major at the University of Louisville. He graduated from St. Mary High School in Paducah, Kentucky in May of 2008. He has studied music under Douglas Van Fleet and piano under Melissa Heath, both operating in the Paducah area. In the summer of 2007, he attended the Governor's Scholars Program at Morehead State University in eastern Kentucky. He has played the piano for nine years and has been teaching himself guitar for about six. Outside of music, he enjoys science-fiction novels, video games, Japanese cartoons, and dry humor.

***Cabin Fever***, by **Elizabeth Tyree**, is a piece composed to capture the thought of someone in solitude. First, there are the repeating thoughts, then the mind goes wild in a state of hallucinations, followed by the reality of being alone.

Elizabeth Tyree is in search of knowledge.

UNIVERSITY OF
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*presents*

# Kenny Barron,
# *piano*

## Guest Artist Recital

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TRY Gist PIANO CENTER

Sunday Evening
October 25, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

## *Selections will be announced from the stage.*

# BIOGRAPHY

**Kenny Barron's** unmatched ability to mesmerize audiences with his elegant playing, sensitive melodies and infectious rhythms is what inspired *The Los Angeles Times* to name him "one of the top jazz pianists in the world" and *Jazz Weekly* to call him "The most lyrical piano player of our time."

Philadelphia is the birthplace of many great musicians, including one of the undisputed masters of the jazz piano: Kenny Barron. Kenny was born in 1943 and while a teenager, started playing professionally with Mel Melvin's orchestra. This local band also featured Barron's brother Bill, the late tenor saxophonist.

By 1959 Kenny had worked with drummer Philly Joe Jones while still in high school. At age 19, Kenny moved to New York City and freelanced with Roy Haynes, Lee Morgan and James Moody after the tenor saxophonist heard him play at the Five Spot. Upon Moody's recommendation Dizzy Gillespie hired Barron in 1962 without even hearing him play a note. It was in Dizzy's band where Kenny developed an appreciation for Latin and Caribbean rhythms. After five years with Dizzy, Barron played with Freddie Hubbard, Stanley Turrentine, Milt Jackson, and Buddy Rich. The early seventies found Kenny working with Yusef Lateef who Kenny credits as a key influence in his art for improvisation. Encouraged by Lateef, to pursue a college education, Barron balanced touring with studies and earned his B.A. in Music from Empire State College. By 1973 Kenny joined the faculty

at Rutgers University as professor of music. He held this tenure until 2000, mentoring many of today's young talents including David Sanchez, Terence Blanchard and Regina Bell. In 1974 Kenny recorded his first album as a leader for the Muse label, entitled "Sunset To Dawn." This was to be the first in over 40 recordings (and still counting!) as a leader.

Following stints with Ron Carter in the late seventies Kenny formed a trio with Buster Williams and Ben Riley which also worked alongside of Eddie "Lockjaw" Davis, Eddie Harris, Sonny Stitt and Harry "Sweets" Edison. Throughout the 80's Barron collaborated with the great tenor saxophonist Stan Getz, touring with his quartet and recording several legendary albums including: "Anniversary", "Serenity" and the Grammy nominated "People Time." Also during the 80's, he co-founded the quartet "Sphere," along with Buster Williams, Ben Riley and Charlie Rouse. This band focused on the music of Thelonious Monk and original compositions inspired by him. Sphere recorded several outstanding projects for the Polygram label, among them "Four For All" and "Bird Songs." After the death of Charlie Rouse, the band took a 15-year hiatus and reunited, replacing Rouse with alto saxophonist Gary Bartz. This reunion made its debut recording for Verve Records in 1998.

Kenny Barron's own recordings for Verve have earned him seven Grammy nominations beginning in 1993 with the Brazilian influenced recording "Sambao" and most recently for "Freefall" (a duo recording with violinist Regina Carter) in 2001. Other Grammy nominations went to "Night and the City" (a duet recording with Charlie Haden,"Wanton Spirit" a trio recording with Roy Haynes and Haden.) It is important to note that these three recordings each received double-Grammy nominations (for album AND solo performance). Barron consistently wins the jazz critics and readers polls, including *Downbeat, JazzTimes* and *Jazziz* magazines. He has been named Best Pianist by the Jazz Journalists Association every year for the past four years and was as a finalist in the prestigious 2001 Jazz Par International Jazz Award.

Throughout his career, Kenny Barron has been the pianist of choice for some of jazz's greatest musicians. Now at age 61, whether he is playing solo, with his Trio, his Brazilian jazz ensemble, "Canta Brasil" (a quintet featuring some of Brazil's greatest musicians) or his latest quintet (which features Stefon Harris and Anne Drummond), Kenny Barron is recognized the world over as a master of performance and composition.

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DownBeat
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Colonel Quick
Conrad Music
Eyedia
Gray's Bookstore
Jack Fry's
John La Barbera
Ken Towery
Kentucky Center
Louisville Urban League
Memetech
Mike Tracy
Miles Ahead
Music Go Round
Simply Grand & Vintage Piano Works
TNT Recording
Vision Works

**Ensemble:**

Connie Albrecht, *realtor*
Fish House
Guitar Emporium
Heine Brothers Coffee
Horton's Hardware
Keith's Hardware
Louisville Federation of Musician's
Magnetic Tape Center
Otter Distributors
Smoketown USA
T-Shirt Designs
Walker & Kays

**Combo:**

Martin Kasdan, *attorney*
Martin Kasdan, *writer*

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# "The Young Bach and His Compositional Models"

## An Organ Recital with Commentary

**Performed by Russell Stinson,**

**Visiting Gerhard Herz Professor of Bach Studies**

Tuesday Evening
October 27, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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**Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

# PROGRAM

| | |
|---|---|
| Toccata in C Major | Johann Pachelbel (1653-1706) |
| Fugue in D Minor | Johann Pachelbel |
| Toccata in E Minor | Johann Pachelbel |
| Toccata in F Major, BuxWV 157 | Dietrich Buxtehude (ca. 1637-1707) |
| Prelude and Fugue in C Minor, BWV 549 | Johann Sebastian Bach (1685-1750) |
| Three Chorales from the Neumeister Collection<br>"Herzlich lieb hab ich dich, o Herr," BWV 1115<br>"Jesu, meine Freude," BWV 1105<br>"Herr Gott, nun schleuss den Himmel auf," BWV 1092 | J. S. Bach |
| Prelude and Fugue in E Minor, BWV 533 | J. S. Bach |
| Partita on "Ach wie nichtig, ach wie flüchtig," | Georg Böhm (1661-1733) |
| Récit de Tierce en taille | Nicholas de Grigny (1672-1702) |
| "Nun komm, der Heiden Heiland," BWV 659 | J. S. Bach |
| Fantasy in G Major, BWV 572 | J. S. Bach |

**STEINER ORGAN**

*The best place in the hall to hear the organ and see the performer is the balcony.*

# BIOGRAPHY

A native of Athens, Georgia, **Russell Stinson** holds a B.Mus. degree in organ performance from Stetson University and a Ph.D. in musicology from the University of Chicago. He is currently the Josephine Emily Brown Professor of Music and College Organist at Lyon College, Organist-Choirmaster at St. Paul's Episcopal Church in Batesville, Arkansas, and, for the 2009 fall semester, Gerhard Herz Visiting Professor of Bach Studies at the University of Louisville. He also serves on the editorial board of Bach Perspectives, a series published by the American Bach Society. Stinson's research in European archives has been supported by grants from the International Research and Exchanges Board, the Deutscher Akademischer Austauschdienst, and the American Bach Society. His numerous publications on the music of J. S. Bach include books on the Orgelbüchlein and Great Eighteen Chorales and The Reception of Bach's Organ Works from Mendelssohn to Brahms, all published by Oxford University Press. He is at present writing a monograph entitled New Perspectives on Bach's Organ Works.

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# University Jazz Combos

**Gary Burton Combo**
*Directed by Tyrone Wheeler*

**Stefon Harris Combo**
*Directed by Anderson Pessoa*

**Bobby Hutcherson Combo**
*Directed by Ansyn Banks*

Tuesday Evening
October 27, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Song for My Father — Horace Silver

Killer Joe — Benny Golson

**Gary Burton Combo**

Kris Lewis, *trumpet* Dennis Buchholz, *bari sax*
Janice Lee, *piano* Jeff Thomas, *guitar*
Jon Gardner, *bass*
John Kleemeier & Kyle Steffen, *drums*
Tyrone Wheeler, *director*

Nardis — Miles Davis

Blues for Steve Lacy — Dave Douglas

**Stefon Harris Combo**

Joe Hanna, *tenor sax* Michael Farley, *trombone*
Jonathan Ellis, *piano* Jonathan Gardener, *guitar*
Jake Reber, *bass*
Austin Skarshaug & Israel Cuenca, *drums*
Anderson Pessoa, *director*

Faces — Pierson Keating

Seven Steps to Heaven — Miles Davis

**Bobby Hutcherson Combo**

Dan Gomby, *alto sax* John Hogan, *tenor sax*
Chris Grzech, *trombone* Pierson Keating, *piano*
Josh Kavanaugh, *guitar* Luke McIntosh, *bass*
Zach Kennedy, *drums*
Ansyn Banks, *director*

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Crowne Plaza Hotel
Quality Inn & Suites
DownBeat
JAZZed
JazzTimes

**Trio:**

Amlung Law
Colonel Quick
Conrad Music
Eyedia
Gray's Bookstore
Jack Fry's
John La Barbera
Ken Towery
Kentucky Center
Louisville Urban League
Memetech
Mike Tracy
Miles Ahead Music
Music Go Round
Simply Grand & Vintage Piano Works
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Vision Works

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UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, October 29, 2009
3:00 p.m.
Malcolm Bird Recital Hall

**CONVOCATION**

---

Oboe Concerto
Rondo Pastorale

Ralph Vaughan Williams
(1872-1958)

Teil Buck, *oboe*
student of Jennifer Potochnic
Debbie Dierks, *piano*

Sonata, Op. 166
II.

Camille Saint-Saëns
(1835-1921)

Alexandria Langella, *oboe*
student of Jennifer Potochnic
Jessica Dorman, *piano*

Deux Quadrilles
Pantalon
Eté
Poule
Pastourelle
Final Chassé Croisé Eté

Napoléon Coste
(1806-1883)

Grant Powell, *guitar*
student of Stephen Mattingly

Allegro, Op. 60, No. 7

Matteo Carcassi
(1792-1853)

China Huddleston, *guitar*
student of Stephen Mattingly

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, October 29, 2009
3:00 p.m.
Margaret Comstock Concert Hall

**CONVOCATION**

---

*Song to the Moon* from Rusalka — Antonín Dvorák (1841-1904)

Juliana Moura, *soprano*
student of Dan Weeks
Caroline Drury, *piano*

Adelaide, Op. 46 — Ludwig van Beethoven (1770-1827)

Jon Fejes, *baritone*
student of Donn Everette
Caroline Drury, *piano*

Die Mainacht, Op. 43, No. 2 — Johannes Brahms (1833-1897)

Nicole Bass, *mezzo-soprano*
student of Donn Everette
Caroline Drury, *piano*

*Caro nome* from Rigoletto — Giuseppe Verdi (1813-1901)

Trista McGetrick, *soprano*
student of Donn Everette
Caroline Drury, *piano*

La Femme A Barbe (1958) — J. Berghmans (b. 1921)

Joseph Murrell, *trombone*
student of Brett Shuster
Hae-jin Kim, *piano*

Ballade for Trombone and Piano — Eugène Bozza (1905-1991)

Krista Eifler, *trombone*
student of Brett Shuster
Caroline Drury, *piano*

UNIVERSITY OF
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*presents*

# Sidney King, *double bass*

*with*

**Krista Wallace-Boaz, *piano***
**Chris Fitzgerald, *double bass***
**Craig Wagner, *guitar***

*and featuring*

**. . . Al Sur, A Flamenco Ensemble**
**Gareth Jones, *guitar***
**Brian Kushmaul, *percussion***

# Faculty Recital

Thursday Evening
October 29, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

| | |
|---|---|
| Sonata in G Major, BWV 1027<br>Adagio<br>Allegro ma non tanto<br>Andante<br>Allegro moderato | J. S. Bach<br>(1685-1750) |
| Saeta | Joaquín Turina<br>(1882-1949)<br>trans. Sidney King |
| Pièce en Forme de Habanera | Maurice Ravel<br>(1875-1937) |
| Sonate Op. 97<br>Allegro moderato<br>Allegro scherzando<br>Allegro giusto | Robert Fuchs<br>(1847-1927) |

## INTERMISSION

| | |
|---|---|
| Tangos | Gareth Jones<br>(b. 1975) |
| Como Seda (Guajiras) | Gareth Jones |
| Ojos Gitanos (Solea por Bulerias) | Gareth Jones |
| Alma de la Montana (Bulerias) | Sidney King<br>(b. 1959) |
| Tangos Abajos | Sidney King |
| Los Arboles de Santiago (Farruca) | King/Jones/Kushmaul |



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presents

# University Symphony Orchestra

# Halloween Haunt-cert

**Conducted by the**

**Undead Graduate Assistant, Matthew Butterfield**

**Kimcherie Lloyd, Manipulator of Mayhem**
**Brian Hinds, Master of Scaremonies**

Saturday Evening
October 31, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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## Prelude:
## Funeral Organ Recital
## by Guy Young

# The Rites of Scream:
# A Procession of the
# Undead Symphony Orchestra

# PROGRAM

Peer Gynt Suite No. 1
II. Ase's Death
Edvard Grieg
(† died 1907)

Invisible conductor

Peer Gynt Suite No. 1
IV. In the Hall of the Mountain King
Edvard Grieg
(† died 1907)

Matthew Butterfield, conductor

The Planets
Uranus, the Magician
Gustov Holst
(† died 1934)

Imperial March
John Williams
(‡ undead)

The Firebird Suite (1919)
Infernal Dance
Igor Stravinsky
(† died 1971)

Kimcherie Lloyd, conductor

Who You Gonna Call?
arr. Brad Ritchie
(‡ undead)

Matthew Butterfield, conductor

Symphonie Fantastique, op. 14
IV. March to the Scaffold
Hector Berlioz
(† died 1869)

# University Symphony Horror-chestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*

### First Violin
Mike Lambert †
Kate Doyle ‡
Steve Kinnamon
Anna Dolan
Aaron Neumann
Nathan Chapman
Brittaney Washam
Catherine Tyree

### Second Violin
Gabrielle Boguslaw ‡
Jacob Head
Rebekah Markoski
Courtney Schisler
Courtney Morrison
Ashley Wolf
Melinda Weiner
Hannah Chalk

### Viola
Michael Hill ‡
Alison Simpson
Tom Coovert
Felicia Hogan
Elena Dias
Brittany Whelan
Lauren Henley

### Cello
Molly Goforth ‡
Jon Marietta ‡
Byron Farrar
Luke Darville
Lindsey Becker
Audrey Bowlds
Laurel Yoder
Chelsea Getty
Ryan Snapp

### Bass
Jake Siener ‡
Matthew Boothe
Andrew Witten
Eli Raines
Aaron May
Catherine Craig
Ben Heckel
Aaron Shockley
Karli Bailey
Sam Zaccone
Jordan Wright

### Piccolo
Kaila Washington

### Flute
Jennifer Van Wie
Mimi de Guzman
Lauren Cannady

### Oboe
Lexie Langella
Teil Buck
Jasmine Psalm

### English Horn
Lexie Langella

### Clarinet
Dylan Lloyd
Samantha Holman
Robert Acosta

### Bass Clarinet
Alex Ravitz

### Bassoon
James Young
Jackie Royce
Amy Feketik •

### Horn
Kate Swope
Justin Warner
McKenna Hynes
Ian Wolfe
Ben Taylor

### Trumpet
Gregg Alvarez
Mike Teglasi
Steven Cocchiarella
Robbie Elliot

### Trombone
Ian Gregory
Krista Eifler

### Bass Trombone
Joe Murrell

### Tuba
Chris Schmidt
Adam Edwards
Bryen Warfield

### Percussion
John Carey
Rodney Younger
Elena Michels
Sam Rouster
Jimmy Weixler

### Harp
Lydia Falconnier

### Piano/Celeste
James Sparks

† *concert master*
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11/01/2009

**The Zeta Kappa Chapter of Phi Mu Alpha Sinfonia**

***presents***

# Music of American Composers

## *Program*

Brothers Sing On

Edvard Grieg (1843-1907)

Prayer of St. Gregory Op 62b (1946)

Alan Hovhaness (1911-2000)

Gabe Wartman, trumpet  Phillip Morgan, organ

Your Hand In Mine (2003)

Munaf Rayani (b. 1980)

Douglas Amsler, guitar with effects

Stopping By Woods on a Snowy Evening (1947)

Ned Rorem (b. 1923)

Josh Hamilton, tenor  Phillip Morgan, piano

Morning Glory

Duke Ellington (1899-1974)

Rodney Younger, marimba

Excursions, Op. 20 (1942-1944)

III. Allegretto

Samuel Barber (1910-1981)

Jay Coughlon, piano

Sonata for Tuba (1967)

Walter S. Hartley (b. 1927)

Brandon Neal, tuba  Jay Coughlon, piano

Someone to Watch Over Me

George Gerswhin (1898-1937)

arr. Joseph Turrin (b. 1947)

Danny Peterson, euphonium  Phillip Morgan, piano

Give Me Jesus (2002)

arr. Moses Hogan (1957-2003)

Phillip Morgan, piano  Jay Coughlon, piano

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# University of Louisville Historic Brass Ensemble

*Brett Shuster and Michael Tunnell, directors*

# University of Louisville Baroque Trumpet Ensemble

*Michael Tunnell, director*

# University of Louisville Trombone Ensemble

*Brett Shuster, director*

# University of Louisville Trumpet Ensemble

*Michael Tunnell, director*
*Gregg Alvarez, assistant*

Monday Evening
November 2, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

# PROGRAM

Fanfare — Tielman Susato (c.1500-c.1561)

Herzlich Tut — Michael Praetorius (1571-1621)

**Historic Brass Ensemble**
Gregg Alvarez, Mike Teglasi, Michael Tunnell & Don Johnson, *cornetto*
Cory Zilisch & Brett Shuster, *sackbutt*
Sam Rouster, *renaissance drum*
Brett Shuster & Michael Tunnell, *directors*

March for the Ark — C.P.E. Bach (1714-1788)

**Baroque Trumpet Ensemble**
Don Johnson
Gregg Alvarez
Mike Teglasi
Sam Rouster, *timpani*
Michael Tunnell, *director*

On With the Battle of Life — Norman Bolter (b. 1951)
I. Onward
II. Nowhere to Turn
III. Acceptance and Hope

Grand Canyon Octet — Eric Ewazen (b. 1954)

I. Aleegro Maestoso
II. Andante Appassionato
III. Lento; Allegro Molto

Here's that Rainy Day — Jimmy Van Heusen

Yardbird Suite — Charlie Parker
arr. Dave Borkenhagen

## Trombone Ensemble

Michael Farley Brandon Etienne
Meredith Salley Krista Eifler
Irene Andhika Steve McCallum
Ian Gregory Joseph Murrell
Cory Zilisch Tab Langis
Brett Shuster, *director*

Heralding — Ronald Lo Presti

Gregg Alvarez, *soloist*

Synchrony (1983) — Paul Steinberg

Fantasia Brasileira — Jose Ursicino da Silva "Duda"
Fanfarra
Mazurka
Arbertura Solene
Frevo "Marcela"

## Trumpet Ensemble

Amber Allen Steven Cocchiarella Trevor DeJarnett
Robbie Elliott Daniel Fieselman Alexander Fish
Jon Louden Katie Raynor Caitlin Rothrock
Jake Rychen Halston Soder Ashley Tarr
Mike Teglasi Chad Ward Gabe Wartman
Alfredo Moura, *percussion*
Michael Tunnell, *director*
Gregg Alvarez, *assistant*

UNIVERSITY OF
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*presents*

# Hard Bop, Contemporary & Brazilian Ensembles

**Hard Bop Ensemble**
*Directed by Ansyn Banks*

**Contemporary Ensemble**
*Directed by Chris Fitzgerald*

**Brazilian Ensemble**
*Directed by Anderson Pessoa*

Tuesday Evening
November 3, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

| | |
|---|---|
| Visionary | Steve Davis |
| Seventh Ave | Victor Lewis |
| Ms. B.C. | Pamela Watson |

**Hard Bop Ensemble**
Russell Wittenbrook, *trumpet* Graeme Gardener, *alto sax*
Steve McCallum, *trombone* Barrett Wilson, *piano*
John Gardner & Jeff Thomas, *guitar*
Jake Reber, *bass*
John Kleemier & Austin Skarshaug, *drums*
Ansyn Banks, *director*

| | |
|---|---|
| Feeiop | Avishai Cohen |
| Heart Song | Fred Hersch |
| Handsonit | Avishai Cohen |

**Contemporary Ensemble**
Ryan Sanders, *alto sax* John Hogan, *tenor sax*
Noah Barker, *piano* John Arstingstall, *guitar*
Tom Coovert, *guitar* Zach Kennedy, *drums*
Saulo De Almeida, *bass*
Chris Fitzgerald, *director*

| | |
|---|---|
| Mas que Nada | Jorge Ben |
| Bala Com Bala | João Bosco |
| Andar com Fé | Gilberto Gil |

**Brazilian Ensemble**
Chris Grezch, *trombone* Chris Marshall, *tenor sax*
Alim Nastaev & Josh Holmes, *guitar*
Jon Ellis, *piano* Amy Hutts, *bass*
Aaron Latos & Kyle Steffen, *drums*
Anderson Pessoa, *director*

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UNIVERSITY OF
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*presents*

# Brittany MacWilliams, *violin*

*with*

# Naomi Oliphant, *piano*

# Faculty Recital

Thursday Evening
November 5, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

Sonata No. 2 for Violin and Piano in A major, Op. 100 — Johannes Brahms (1833-1897)
- Allegro amabile
- Andante tranquillo
- Allegretto grazioso (quasi Andante)

*Pulsar* for Solo Violin — Augusta Read Thomas (b. 1964)

Salut d'Amour — Edward Elgar (1857-1934)

## SHORT PAUSE

Sonata for Violin and Piano, Op. 94a — Sergei Prokofiev (1891-1953)
- Moderato
- Scherzo
- Andante
- Allegro con brio

# *Program Notes*

**Sonata No.2 for Violin and Piano in A Major, Op. 100, Johannes Brahms**
Brahms' second violin sonata was written in 1866. The sonata begins with a direct and immediate theme, first presented by the piano and then taken up by the violin. Whereas in the first movement one theme flows directly into the next, and the conversational interchange between the two instruments is intriguing, the second movement can be separated into two alternating sections. Beginning with the bucolic Andante, the folk-like Vivace enjoys a slight hint of humor. The movement ends in a short, light blaze of excitement. The graceful and elegant rondo begins with a soulful line expressed in sustained legato. Mid-movement, there is a rather sudden passionate outburst and emotional upheaval. However, the poignantly calm theme of the opening returns to end the work in an expression of triumphant dignity. ---Notes taken from Notes © 2003 by Midori, OFFICE GOTO Co.Ltd.

**Pulsar for Solo Violin, Augusta Read Thomas**
Pulsar for solo violin was commissioned by the BBC jointly with the Royal Philharmonic Society. Pulsar was written for Ilya Gringholts, who gave its premiere 17 March 2003 at the Wigmore Hall in London. In the words of the composer, "In Pulsar I offer them aesthetic engagements with the world and with themselves as I, too, undertake a mission of self-discovery. Music of all kinds constantly amazes, surprises, propels and seduces me into wonderful and powerful journeys...all art that I cherish has elements of order, mystery, love, recklessness and desperation. For me, music must be alive and jump off the page and out of the instrument as if SOMETHING BIG IS AT STAKE."---Notes from Augusta Read Thomas

**Salut d'Amour, Edward Elgar**
Edward Elgar composed Salut d'Amour, or "Love's Greeting," in 1888 for his fiancee, Alice Roberts. The music publishing firm of Schott who retitled the work ***Salut d'Amour*** and gave the composer's name as Ed. Elgar, believing that the French title would help the work gain wider international approval.

**Sonata for Violin and Piano, Op. 94a**
Sergei ProkofievViolin Sonata No. 2 in D Major, Op. 94a, was based on the composer's own Flute Sonata in D, Op. 94, written in 1942 but arranged for violin in 1943 at the prompting of his close friend violinist David Oistrakh. It was premiered on 17 June 1944 by David Oistrakh and Lev Oborin.

# *Biographies*

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label. Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the Ten Celebrated String Quartets of W.A. Mozart. She can also be heard on "Passion from the Romantic Era," a CD featuring Brahms' Violin Sonata in D minor. She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt. Ms. MacWilliams is currently a member of the violin faculty at the University of Louisville School of Music.

Canadian born pianist, **Naomi Oliphant**, has earned an international reputation as a soloist and chamber musician in the U.S.A., Canada, Europe, and Japan. Her solo appearances include engagements with the Toronto Symphony Orchestra under Seiji Ozawa, the Louisville Orchestra, the Louisville Ballet, the Hamilton Philharmonic, and the Niagara Symphony. She has appeared numerous times on the Louisville Orchestra's New Dimensions Twentieth Century and International Sound celebration series and has been aired on radio and television in Canada, the U.S.A., and Europe. As pianist of The McHugh-Oliphant Duo, she performed forty concerts a year for over twenty years with violinist, Peter McHugh. Their extensive performing career in the U.S.A., Canada, Belgium, France, Germany, and Spain included performances on such illustrious series as The Phillips Collection in Washington, the Dame Myra Hess Memorial Concert Series in Chicago, the Opéra Municipal in Montpellier, Caja San Fernando in Seville, and at the Museo del Prado in Madrid. Dr. Oliphant has been collaborating with tenor, Daniel Weeks, since 1999. Their recording of Vítězslava Kaprálová's song cycle, *Navždy*, was featured on "Componist van de week", a weekly broadcast on Radio 4 Amsterdam, The Netherlands. They can be heard on *Women of Firsts: A Recording of Art Songs by Lili Boulanger, Amy Beach, Grażyna Bacewicz, and Vítězslava Kaprálová* , released in 2008 by Centaur Records.

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*presents*

# Community Music Program Recital

**Florence Pilkinton,** ***accompanist***

Saturday Afternoon
November 14, 2009
1:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Twinkle, Twinkle, Little Star Theme — S. Suzuki (1898-1998)

Isaac Harrell, *violin*

Minuet in A Minor — Johann Krieger (1651-1735)

Justin Melloan, *piano*

Minuet III — J.S. Bach (1685-1750)

Joel Kuhn, *violin*

Midnight Creeper — Robert Vandall

Joshua Coffey, *piano*

Minuet III — J.S. Bach (1685-1750)

Mae Alice Harrell, *violin*

The Juggler — Faber

Maria Hajj, *piano*

Solo Gavotte in D Major — J.S. Bach (1685-1750)

Shelley Williams, *violin*

Minuet in F Major, K.2 — W.A. Mozart (1756-1791)

Divya Solaiappan, *piano*

Andante — Ferdinando Carulli (1770-1841)

Alex Haynes, *guitar*

Study — Mauro Giuliani

David Beyerle, *guitar*

Gavotte — F.J. Gossec (1734-1829)

Andre Mendoza, *violin*

Largo Espressivo — G. Pugnani (1731-1798)

Lily Lyons, *violin*

Waltz, Op. 62, No. 26 — Bernes

Esteband Salazar, *piano*

Romance, Op. 50 — L.V. Beethoven (1770-1827)

Christian Taylor, *violin*

Across the Water — Jeanine Yeager

Lily Lyons, *piano*

Country Dance — C.M. Von Weber (1786-1826)

Pratik Bhade, *violin*

Elfin Dance, Op. 12, No. 4 — Edvard Grieg (1843-1907)

Emily Furnish, *piano*

Solo Gavotte in D Major — J.S. Bach (1685-1750)

Jordan Adams, *violin*

Invention No. 1 in C Major — J.S. Bach (1685-1750)

Alanna Noland, *piano*

from the opera *Orpheus and Euridice*
Melodie — Gluck & Kreisler (1714-1787)(1875-1962)

Kathryn Harrington, *violin*

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# FALL MUSICALE 2

November 14, 2009

Suite II in d minor, BWV 1008 — J.S. Bach (1685-1750)
I. Prelude
Audrey Bowlds, *Cello*

Sonata in a minor — C.P.E. Bach (1714-1788)
Baely Slaton, *flute*

*Il est doux, Il est bon* from **Hérodiade** — Jules Massenet (1842-1912)
Erin Keesy, *soprano*
Kimcherie Lloyd, *piano*

Suite V in c minor, BWV 1011 — J.S. Bach (1685-1750)
I. Prelude
Molly Goforth, *cello*

Opus 6, No. 2 — Bernhard Crussel (1775-1838)
I. Allegro agitato ma non troppo
Jessica Lynn and Carolyn Fassio, *clarinet*

*Caro Nome* from **Rigoletto** — Giuseppe Verdi (1813-1901)
Jen Thomas, *soprano*
Kimcherie Lloyd, *piano*

Suite III in C Major, BWV 1009 — J.S. Bach (1685-1750)
I. Prelude
Elena Dias, *Cello*

UNIVERSITY OF
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*presents*

# Adam Edwards, *tuba*

*Student of John Jones*

*with*

**Caroline Drury, *piano***

**Gabrielle Boguslaw, *violin***

**Green Room Tuba/Euphonium Quartet**

**University of Louisville**
**Tuba/Euphonium Ensemble**

# Student Recital

Sunday Evening
November 15, 2009
7:00 p.m.
Margaret Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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# PROGRAM

Triumph of the Demon Gods — John Stevens (b. 1951)

*Three Miniatures* for Tuba and Piano (1990) — Anthony Plog (b. 1947)

Caroline Drury, *piano*

*Air and Dance* for Violin and Tuba — Arthur Frackenpohl (b. 1924)

Gabrielle Boguslaw, *violin*

## INTERMISSION

*Turkish Rondo* for Tuba Quartet — W.A. Mozart (1756-1791)
(from Piano Sonata No. 11 in A major, K 331)
Arranged by Adam Edwards

**Green Room Tuba/Euphonium Quartet**
Bill Rossman, Danny Peterson, Chris Schmidt, Adam Edwards

*Civilization and Its Discontents* for Solo Tuba — Richard Wilson (b. 1941)

I. Overcoming the Forces of nature
II. Soap as a Measure of Civilization
III. Love, Necessity and the Death Instinct
IV. The Aggressive Impulse Thwarted
V. Bad Conscience and the Superego

Beautiful Colorado (Valse Caprice) — Joseph De Luca (1890-1935)

Caroline Drury, *piano*

"I'll Fly Away" — Albert E. Brumley (1905-1977)
for Solo Tuba and Tuba/Euphonium Ensemble
Arranged by Adam Edwards

**The University of Louisville Tuba/Euphonium Ensemble**
John Jones, *director*
Euphoniums: Bill Rossman, Chris Dye, Patrick Albert, Jim Stites
Tubas: Chris Schmidt, Bryen Warfield, Brandon Neal, Kinsey Whearty



CHAMBER MUSIC SOCIETY of Louisville

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72nd Season
Three Hundred Thirty-Seventh Concert
of the Society

# eighth blackbird

## Grammy Award-winning Sextet
## 2000 Naumburg Chamber Music Award

Tim Munro, *flutes*
Michael J. Maccaferri, *clarinets*
Matt Albert, *violin & viola*
Nicholas Photinos, *cello*
Matthew Duvall, *percussion*
Lisa Kaplan, *piano*

*I know noble accents*
*And lucid, inescapable rhythms;*
*But I know too,*
*That the blackbird is involved*
*In what I know.*

the eighth stanza
"Thirteen Ways of Looking at a Blackbird"
Wallace Stevens

University of Louisville
Margaret Comstock Concert Hall
Sunday, November 15, 2009
3:00 P.M.

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We will be pleased to add the names of contributors in subsequent programs.

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THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PRESENTS



# Minsoo Sohn, *piano*

**Monday, November 16 at 8:00 p.m.**
**Margaret Comstock Concert Hall**
**UofL School of Music**
**free and open to the public**

First Laureate of Canada's Honens International Piano Competition (2006), Minsoo Sohn's masterful technique and astonishing artistic expression create performances rich in deep emotion and musical intelligence.

Sohn's program will include works by Chopin and Beethoven, among others.

- Minsoo Sohn's recital replaces the previously announced guest artist, Sa Chen. -

# PROGRAM

## *Meanwhile*

*Still Life with Avalanche* (2008)* — Missy Mazzoli (b. 1980)

*Derive I* (1984)* — Pierre Boulez (b. 1925)

*Spam* (1995)* — Marc Mellits (b. 1966)

*Grazioso!* (2009)* — Mark-Anthony Turnage (b. 1960)

## INTERMISSION

*Critical Moments 2* (2001) — George Perle (1915-2009)

*Catch* (1991)* — Thomas Adès (b.1971)

*Meanwhile* (2007)* — Stephen Hartke (b. 1952)

1. *Procession*
2. *Fanfares*
3. *Narrative*
4. *Spikefiddlers*
5. *Cradle-songs*
6. *Celebration*

* ~ first performance for the Society

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The Chamber Music Society was founded in 1938 by the University of Louisville and operates in affiliation with the University of Louisville School of Music.

The Chamber Music Series is dedicated to the memory of

Miriam Weis
(1921-1976)

These concerts are a tribute both to the music community...young and old, professional and amateur...which received her loving attention, and to this special music which she treasured.

## Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations who join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and who help bring meaningful music to us all:

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Dr. Jean Christensen
WUOL 90.5 FM

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society that was designed to insure that the number of concerts as well as the quality of the concerts be maintained for five years. In order to continue this legacy, a new donor category has been established and named the Gerhard Herz Fund Sustainers. For more information on becoming a Gerhard Herz Fund Sustainer, please contact Ms. Shaunitra Wisdom at (502) 852-6907.




Media support provided by WUOL 90.5 FM.

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**Next Chamber Music Society Concert**

**January 31, 2010 - 3:00 p.m.**
**Metropolitan Museum Artists**

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# Minsoo Sohn,
## *piano*

*First Laureate of the 2006*
*Honens International Piano Competition*

# Helen Lang Residency
# Guest Artist Recital

*The School of Music gratefully acknowledges the support of Mrs. Helen Lang for her gracious sponsorship of the Helen Lang Residency which brings Minsoo Sohn to campus for this recital, a master class on Wednesday, November 18, from 3:00-5:00 pm, and for a series of private lessons with our students.*

Monday Evening
November 16, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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*Thank you.*

First Laureate of Canada's Honens International Piano Competition (2006), **Minsoo Sohn**'s masterful technique and astonishing artistic expression create performances rich in deep emotion and musical intelligence.

Sohn began piano studies at age three and moved from Korea at 19 to study with Russell Sherman and Wha Kyung Byun at Boston's New England Conservatory. He went on to become a top prizewinner at the Rubinstein, Cleveland, Busoni and Hilton Head International Piano Competitions, and received laureate prizes at Belgium's Queen Elisabeth and Santander's Paloma O'Shea Competitions. In 2006 he became First Laureate of the Honens International Piano Competition.

Sohn has performed in recital at Boston's Jordan Hall, Spain's Palacio Festivalle de Cantabria, Italy's Academia Cusano and Monteverdi Hall, and throughout Belgium and Holland, including Brussel's Théâtre Royal de la Monnaie. Since his Honens win, he has toured Germany, performed in the Ottawa International Chamber Music Festival, and was soloist with the Calgary and Edmonton Symphony Orchestras and the Orchestre Symphonique de Québec.

His first CD, a disc of Liszt transcriptions and etudes, was released in 2008. Sohn made his debut at Weill Recital Hall at Carnegie Hall and Toronto's Glenn Gould Studio in early October. He then was soloist with the Calgary Philharmonic Orchestra, and taught and performed at Mount Allison University in Sackville, New Brunswick. In January 2010, he performs with cellist Rachel Mercer for the Kitchener-Waterloo Chamber Music Series and Music Toronto in Ontario.

Grateful thanks to Drs. Polly Combs and David Bybee for graciously hosting Minsoo Sohn during his time in Louisville.

# PROGRAM

Prelude and Fugue in A Minor, BWV 543 — Johann Sebastian Bach (1685-1750) transcribed by Franz Liszt

Interlude II — Leon Kirchner (1919-2009)

Andante spianato & Grande Polonaise Brilliante, Op. 22 — Frédéric Chopin (1810-1849)

## INTERMISSION

33 Variations on a Waltz by Diabelli, Op. 120 — Ludwig van Beethoven (1770-1827)

Minsoo Sohn appears by arrangement with
Boulev'Art Artists' Management in Quebec City, Canada.

The **Honens International Piano Competition** is one of the world's most prestigious events of its kind and Canada's leading presenter of music for piano. It has a unique voice in the world of music competitions by identifying and nurturing "Complete Artists" – musicians for the 21st century, with audiences for the 21st century in mind. The Honens Competition takes place every three years in Calgary, Alberta, Canada.

Esther Honens, a self-made millionaire music lover, left her job as office manager for the Henry Birks jewellery firm to amass a sizeable fortune through smart investments. An amateur pianist herself, Mrs. Honens saw what a powerful agent for talent development and civic pride the Van Cliburn International Piano Competition had become for the city of Fort Worth. Knowing that she was nearing the end of her life, she gave $5 million to endow a similar competition in Calgary.

"My vision," she wrote, "is to identify the finest of today's young pianists, to bring them to Calgary in a competition that is held in the highest international esteem, and to create a legacy of musical excellence that can be enjoyed by Canadians for countless generations."

A board of directors was quickly assembled and an Artistic Director appointed. Their challenge was to organize the inaugural competition while Mrs Honens, suffering from Parkinson's Disease, was still alive. They barely made it. Mrs Honens lived to observe the final concerts in November 1992 from a specially built chamber at the side of Jack Singer Concert Hall's stage. Five days later, at age 89, she passed away. Esther Honens' love of music and her generous gift have contributed substantially to the cultural life of Calgary. The endowment is maintained and administered by The Calgary Foundation.

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*presents*

# University of Louisville
# Jazz Ensemble II

**Anderson Pessoa, *director***

Tuesday Evening
November 17, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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## JAZZ ENSEMBLE II PERSONNEL

### SAXOPHONES

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| Daniel Gonby | Connecticut, CT |
| David Joslin | Georgetown, IN |
| Chris Clark | Charleston, WV |
| Joseph Hanna | Taylor Mill, KY |
| Dennis Buchholz | Cleveland, OH |

### TRUMPETS

| | |
|---|---|
| Trevor DeJarnett | Paducah, KY |
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| David Agnew | FloydsKnobs, IN |
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|---|---|
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| Michael Farley | |

### RHYTHM

| | |
|---|---|
| Alfredo Moura, *piano* | Brazil |
| Luke McIntosh, *bass* | Mackay, Australia |
| Meg Samples, *drums/percussion* | Mt. Sterling, KY |
| Israel Cuenca, *drums/percussion* | Loja, Ecuador |

# PROGRAM

| | |
|---|---|
| Filthy McNasty | Horace Silver<br>Arr. by John LaBarbera |
| Equinox | John Coltrane<br>Arr. by Anderson Pessoa |
| In A Sentimental Mood | Duke Ellington<br>Arr. by Anderson Pessoa |
| Boogie Stop Shufle | Howard Dietz & Charles Mingus<br>Arr. by Andrew Homzy |
| Dizzying | Ryan Kizor<br>Arr. by Bob Washut |
| Passo de Anjo | José Ursisino da Silva (Duda)<br>Arr. by Inaldo Cavalcante (Spok) |

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UNIVERSITY OF
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# University Student Composers

Wednesday Evening
November 18, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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# PROGRAM

*On the Beach at Night* (2007) — Leah Sproul (b. 1986)

Eric Sillers, *baritone*
Jessica Darman, *piano*

*Into the Forest* (2009) — Benjamin Heckel (b. 1990)

David Graeser, Jordan Wright,
Aaron Shockley & Catherine Craig, *double basses*

*Autumn Song of the Swallow* (2009) — Jaephus N. Craig (b. 1987)

Nicole Bass, *mezzo-soprano*
Michael Burkhead, *clarinet*
Kathryn Randall, *bass clarinet*

*Different Place, Same Questions* (2009) — Pierson Keating (b. 1990)

Ryan Sanders, *soprano saxophone*
Zach Driscoll, *tenor saxophone*
Graeme Gardiner, *baritone saxophone*

*Schism (for a summer evening)* (2009) — James Young (b. 1984)

Gregg Alvarez & Mike Teglasi, *trumpets*
Kate Swope, *horn* Ian Gregory, *trombone*
Adam Edwards, *tuba*

# PROGRAM NOTES & BIOGRAPHIES
*(written by the composers)*

### On the Beach at Night - Leah Sproul

This text was originally chosen to be part of a song cycle I wrote in 2007 with three other poems by Walt Whitman for Bass/Baritone and small chamber ensemble. Due to its length and subject matter, however, it sort of took on a life of its own and no longer fit with the other texts, nor with the orchestration I had chosen. It remains a single song for piano and voice--lonely, yet not without hope.

On the beach at night,
Stands a child with her father,
Watching the east, the autumn sky.

Up through the darkness,
While ravening clouds, the burial clouds, in black masses spreading,
Lower sullen and fast athwarth and down the sky,
Amid a transparent clear belt of ether yet left in the east,
Ascends large and calm the lord-star Jupiter,
And nigh at hand, only a very little above,
Swim the delicate sisters the Pleiades.

From the beach the child holding the hand of her father,
Those burial-clouds that lower victorious soon to devour all,
Watching, silently weeps.

Weep not, child,
Weep not, my darling,
With these kisses let me remove your tears,
The ravening clouds shall not be long victorious,
They shall not long possess the sky, they devour the stars only in apparition,
Jupiter shall emerge, be patient, watch again another night, the Pleiades shall emerge,
They are immortal, all those stars both silvery and golden shall shine out again,
The great stars and the little ones shall shine out again they endure,
The vast immortal suns and the long-enduring pensive moons shall again shine.

Then dearest child mournest thou only for Jupiter?
Considerest thou alone the burial of the stars?

Something there is,
(With my lips soothing thee, adding I whisper,
I give thee the first suggestion, the problem and indirection,)
Something there is more immortal even than the stars,

(Many the burials, many the days and nights, passing away,)
Something that shall endure longer even than lustrous Jupiter,
Longer than sun or any revolving satellite,
Or the radiant sisters the Pleiades.

## Into the Forest - Benjamin Heckel

*Into the Forest* is a piece for double bass quartet that I wrote during the Spring semester of 2009. It started as a number of brief 1-4 measure ideas, in which I was experimenting with various types of textures and gestures that could be used with four basses. Initially, the idea was to take a few of these and make a suite of short pieces, but it became clear that these ideas could work together as a single piece.

The work is semi-programmatic, beginning with an exploration of the story idea of the title, and then exploring the thematic material in ways not necessarily tied to any particular story development. I had some ideas for the general storyline, as did my players, but the flow of the story should be open to the listener's imagination.

The work begins with a tone foreboding and ominous. The music then takes on a mysterious air, followed by a passage of dark grandeur. The piece calms to a more curious tone, leading to a pizzicato passage that introduces a new theme. As this new material slows to a halt, the opening chords return in a propulsive rendition which finds the chords now charged with energy. A new melody appears in this churning setting, and brings us back to the pizzicato theme, now in the guise of an arco march. The beginning apprehension now replaced with driving enthusiasm, the piece comes to a close with a slam-bang finish.

Benjamin Heckel is a sophomore music composition major studying with Steve Rouse.

## Autumn Song of the Swallow - Jaephus N. Craig

The text for this piece is from of a set of Marietta Holley poems called *Songs of the Swallow.* The poem is written from the point of view of a bird in transition from the warm of summer to the cold of winter—a metaphor for passing from good times in life into more unpleasant times. Primarily slow and expressive, the music is heavily influenced by the context of text. While much of the text is based on an unhappy or gloomy tone, the music provides a dreamlike quality in places where the text mentions more joyful memories such as "happy rest."

*Autumn Song of the Swallow*
By Marietta Holley

The sky is dark and the air is full of snow,
I go to a warmer clime afar and away;
Though my heart is so tired I do not care for it now,
But here in my empty nest I cannot stay;
Thus cried the swallow,
I go from the falling snow, oh, follow me - oh, follow.

One night my mate came home with a broken wing,
So he died; and my brood went long ago;
And I am alone, and I have no heart to sing,
With no one to hear my song, and I must go;
Thus cried the swallow,
Away from dust and decay, oh, follow me - oh, follow.

But I think I will never find so warm and safe a nest,
As my home, in the pleasant days gone by, gone by,
I think I shall never fold my wings in such happy rest,
Never again - oh, never again till I die;
Thus cried the swallow,
But I go from the falling snow, oh, follow me - oh, follow.

Jaephus Craig is a Senior in the composition program. He studies trumpet with Dr. Herbert Koerselman and composition with Dr. Steve Rouse.

### Different Place, Same Questions - Pierson Keating

*Different Place, Same Questions* is a saxophone trio for soprano, tenor, and baritone saxophones. The piece narrates a personal journey and the emotions experienced during that journey. Throughout, different emotions are expressed musically: discontentment is expressed through lack of harmonic resolution, a struggle is expressed through much dissonance and rhythmic irregularity, and the final stage of the journey is expressed through growing consonance and gradually more stable harmonies. At the end of the piece the first theme reappears, signifying that although a different place has been reached, the questions remain.

Primarily a pianist with a special emphasis in jazz, Pierson Keating has studied piano since the age of eight, with such teachers as Mrs. Jeanne Defoe of Buckhannon, West Virginia and Dr. James Miltenberger, a West Virginia University. At WVU he was a jazz and composition double major, studying composition under Dr. John Beall. He transferred to the University of Louisville this fall and is now studies jazz piano with Jim Connerley and composition with Steve Rouse.

### Schism (for a summer evening) - James Young

*Schism* is based around the concept of interruption. Each of the musical ideas vies for dominance over the others. The long vaporous sounds of the beginning are cut short by driving lines. These lines are subsumed by held tones. These tones are and so on and so on.




## *Upcoming New Music Events at the School of Music*

*(All events are admission free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)*

Wednesday, April 15 - 8:00 p.m.
University New Music Ensemble and University Symphonic Band

Tuesday, February 16 - 8:00 p.m.
University Student Composers

Thursday, February 18 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall.

Tuesday, March 23 - 8:00 p.m.
University Student Composers

Wednesday, March 24 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall.

Thursday, April 1 - 7:00 p.m.
University Student Composers present electronic music in Malcolm Bird Recital Hall.

Tuesday, April 6 - 8:00 p.m.
University Student Composers

Monday, April 12 - 8:00 p.m.
University New Music Ensemble & Early Music Ensemble

Thursday, April 15 - 3:00 p.m.
Grawemeyer Lecture: The winner of the 2010 Grawemeyer Award in Music

*To receive occasional e-mail notices of new music events at UofL, please send an e-mail to* **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*

UNIVERSITY OF
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*presents*

# University of Louisville
# Woodwind Ensemble

**Dallas Tidwell, *director***

Wednesday Evening
November 18, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Trio No. 1 — Franz Joseph Haydn (1732-1809)
- Allegro moderato
- Andante
- Finale

Megan Dutcher, *flute* Kathryn Randall, *clarinet*
Amy Feketik, *bassoon*
*Coached by Marilyn Nije*

Divertimento — Malcolm Arnold (1921-2006)
- Allegro energico
- Languido
- Vivace
- Andantino
- Maestoso
- Piacevole

Robyn Welch, *flute* Lexie Langella, *oboe*
Alex Ravitz, *clarinet*
*Coached by Marilyn Nije*

Serenade — Jenö Takács (1902-2005)
Nach Altgrazer Kontratänzen für Klarinetten, Op. 83c
1. Ouvertüre

Summertime — George Gershwin (1898-2005)
Arr. Art Marshall

3 Tangos pour Quartour de Clarinettes — Astor Piazolla (1921-1992)
1. Contrabajeando
2. La Misma Pena
3. Adios Nonino

Jared Bottom, Michael Burkhead,
Cambron Little & Prof. Dallas Tidwell, *clarinets*

Arioso — Johann Sebastian Bach (1685-1750)
Jesu, Joy of Man's Desiring
Bouree
Arr. Paul Yoder

Pictures at an Exhibition — Modeste Moussorgsky (1839-1881)
Promenade
Ballet of the Unhatched Chicks
Great Gate of Kiev

**University of Louisville Clarinet Choir**
Dallas Tidwell, *director*
Jennifer Brown, Shane Evans, Luke Harrison,
Audrey Nelson, Bre Scott & Ellen Trammel, *clarinets*
Erica Duncan, *bassett horn* Michael Burkhead, *bass clarinet*
Jared Bottom, *contrabass clarinet*

University of Louisville
School of Music

# Cello Studio Recital

November 19, 2009
Bird Hall
7:00 p.m.

Concerto No. 1 in A Minor, Op. 33
Allegro non troppo

Camille Sant-Saens
(1835-1921)

Lindsey Becker, cello
Florence Pilkington, piano

Elegy, Op. 24

Gabriel Fauré
(1845-1924)

John Marietta, cello
Mary Lee Geopper, Piano

Concerto in G Major
Allegro

J.B. Breval
(1755-1825)

Ryan Snapp, cello
Pierson Keating, piano

Sonata in A Major
Allegretto ben moderato

Cesar Franck
(1822-1890)

Byron Farrar, cello
Jay Coughlon, piano

Prayer from "Jewish Life", No. 1

Ernest Bloch
(1880-1959)

Laurel Yoder, cello
Adrienne Fontenot, piano

Suite No. 5 in C Minor, BWV 1011
Prelude

J.S. Bach
(1685-1750)

Luke Darville, cello

## Pause

Sonate for Violoncello
Dialogo

Gyorgy Ligeti
(1923-2006)

Molly Goforth, cello

Suite No. 2 in D Minor, BWV 1008
Prelude

J.S. Bach

Apres un reve, Op. 7

Gabriel Fauré

Audrey Bowlds, cello
Jay Coughlon, piano

Concerto in C Minor
Allegro molto energico

J.C. Bach
(1735-1782)

Chelsea Getty, cello
Alfredo Moura, piano

Concerto in B minor, Op. 104
Allegro.

Antonin Dvorak
(1841-1904)

Nicole Boguslaw, cello
Jay Coughlon, piano

UNIVERSITY OF
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Thursday, November 19, 2009
3:00 p.m.
Malcolm Bird Recital Hall

CONVOCATION



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Five Bagatelles for Clarinet and Piano — Gerald Finzi (1901-1956)
II. Romance
I. Prelude

Jennifer Spainhour, *clarinet*
student of Dallas Tidwell
David George, *piano*

Carnival of Venice — Paul Jeanjean
Theme and Variations

Daniel Sogar, *clarinet*
student of Dallas Tidwell
David George, *piano*

Suite Populaire Bresilienne — Heitor Villa-Lobos (1887-1959)
I. Mazurka - Chôro
II. Schottish - Chôro

Alberto Abril, *guitar*
student of Stephen Mattingly

Danza Braziliera — Jorge Morel (b. 1931)

Parker Scinta, *guitar*
student of Stephen Mattingly

Nocturno — Federico Moreno-Torroba (1891-1982)

Andrew Rhinehart, *guitar*
student of Stephen Mattingly

from *Suite Venezolana* — Antonio Lauro (1917-1986)
"Preludio"

Katelyn Thompson, *guitar*
student of Stephen Mattingly

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Sonatina — Malcolm Arnold (1921-2006)

I. Leggiero

Sarah Lempke, *oboe*
student of Jennifer Potochnic
David George, *piano*

UNIVERSITY OF
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Thursday, November 19, 2009
3:00 p.m.
Margaret Comstock Concert Hall

CONVOCATION



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Legend — Georges Enesco (1881-1955)

Gregg Alvarez, *trumpet*
student of Michael Tunnell
Krista Wallace-Boaz, *piano*

from *Preludes II* — Claude Debussy (1862-1918)
"General Lavine-eccentric"

Pierson Keating, *piano*
student of Krista Wallace-Boaz

from *The Well-Tempered Clavier, Book II* — Johann Sebatian Bach (1685-1750)
"Prelude No. 2 in C minor, BMV 871"

Derrick Anderson, *piano*
student of Vernon Cherrix

Sonata, Op. 7 — Edvard Grieg (1843-1907)
I. Allegro moderato

Ian Pugh, *piano*
student of Vernon Cherrix

Restless — Rich O'Meara (b. 1957)

Tony Johnson II, *percussion*
student of Jeff Luft

Suite for Saxophone — Paul Bonnean
I. Improvisation
II. Danse Des Démons

Leah Fowler, *alto saxophone*
student of Mike Tracy
Denine LeBlanc, *piano*

UNIVERSITY OF
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Thursday, November 19, 2009
3:00 p.m.
Margaret Comstock Concert Hall



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Svea Rike — Mike Mowen
for saxophone quartet

Viper Cipher — Roman Rick

Jonathan Hogan, *tenor saxophone*
student of Mike Tracy
Ryan Sanders & Dan Gomby, *alto saxophones*
Joseph Hanna, *tenor saxophone*
Graeme Gardner, *baritone saxophone*

Wapango — Paquito D'Rivera (b. 1948)
for woodwind quintet

Jacklyn Royce, *bassoon*
student of Bruce Heim
Baely Slaton, *flute*
Teil Buck, *oboe*
Samantha Holman, *clarinet*
Ian Wolfe, *horn*
Rodney Younger, *percussion*

UNIVERSITY OF
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*presents*

# University of Louisville
# Jazz Ensemble I

**Jerry Tolson**, *director*

Thursday Evening
November 19, 2009
8:00 p.m.
Margaret Comstock Concert Hall

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## JAZZ ENSEMBLE I PERSONNEL

### SAXOPHONES

| | |
|---|---|
| Ryan Sanders, *alto* | St Charles, IL |
| Graeme Gardiner, *alto* | Lexington, KY |
| Zach Driscoll, *alto* | Taylorsville, KY |
| Jonathan Hogan, *tenor* | Cincinnati, OH |
| Joseph Hanna, *tenor* | Taylor Mill, KY |

### TROMBONES

| | |
|---|---|
| Steve McCallum | Lexington, KY |
| Krista Eifler | Newburgh, IN |
| Chris Grzech | Lexington, KY |
| Michael Farley | Columbus, IN |

### TRUMPETS

| | |
|---|---|
| Steven Cocchiarella | Evansville, IN |
| Russell Wittenbrook | San Jose, CA |
| Kris Lewis | Taylor Mill, KY |
| Halston Soder | Madisonville, KY |
| Gabe Wartman | Ft. Mitchell, KY |

### RHYTHM

| | |
|---|---|
| Pierson Keating, *piano* | Buckhannon, WV |
| Josh Kavanaugh, *guitar* | Tuscaloosa, AL |
| Stacey Nash, *bass* | Abilene, TX |
| Joe Dunn, *drum set* | El Paso, TX |
| Israel Cuenca, *percussion* | Loja, Ecuador |

# PROGRAM

| | |
|---|---|
| Chase Scene | Pete McGuiness (c. 1974) |
| Caravan | Juan Tizol (1900-1984)<br>Arr. by Alan Baylock |
| Have You Met Miss Jones | Richard Rodgers (1902-1979)<br>Lorenz Hart (1895-1943)<br>Arr. by Jerry Tolson |
| Papa Lips | Bob Mintzer (b. 1953) |
| I Love You | Cole Porter (1891-1964)<br>Arr. by Josh Kavanaugh |
| Jody Grind | Horace Silver (b. 1928)<br>Arr. by John Clayton |
| Left At Lake Forest | Joe Dunn |
| Reverance | John Clayton (b. 1952) |
| Out on A Whim | Mike Tomaro (b. 1956) |
| Black Orpheus | Luiz Bonfa (1922-2001)<br>Arr. by Eric Richards |

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Martin Kasdan, *attorney*
Martin Kasdan, *writer*

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50 People

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*presents*

# Matthew Boothe, *double bass*

*Student of Sidney King*

*with*

**Adrienne Fontenot, *piano***
**Jake Siener, *double bass***
**Eli Raines, *double bass***
**Andrew Witten, *double bass***

## Student Recital

Friday Evening
November 20, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Largo et Scherzando — Victor Serventi (1907-2000)

Concerto per Contrabasso E Orchestra — Frantisek Hertl (1906-1973)
- Allegro risoluto
- Notturno
- Rondo

## INTERMISSION

Virides Manica / Carmen Tintinnabulorum — Arr. Matthew Boothe (b. 1989)

Jake Seiner, Andrew Witten & Eli Raines, *double basses*

Edge for Solo Double Bass — Peter Askim (b. 1971)

Elegia e Tarantella — Giovanni Bottesini (1821-1889)

UNIVERSITY OF
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*presents*

# Joshua Kavanaugh, *guitar*

*Student of Craig Wagner*

*with*

Pierson Keating, *piano & electric keyboard*
Luke McIntosh, *acoustic & electric bass*
Zack Kennedy, *drums*
Jonathan Hogan, *tenor sax & clarinet*
Zach Driscoll, *alto sax*
Chris Grzech, *trombone*

# Graduate Student Recital

Saturday Afternoon
November 21, 2009
4:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

| | |
|---|---|
| Seven Come Eleven | Charlie Christian & Benny Goodman |
| Passion Dance | McCoy Tyner |
| Chargee | Josh Kavanaugh |
| Fables of Faubus | Charles Mingus<br>trans. Josh Kavanaugh |
| Night Dreamer | Wayne Shorter |
| Rhythm-a-ning | Thelonious Monk |
| Lover Man | James Edward Davis,<br>Ram Ramirez & Jimmy Sherman |
| Third Wind | Pat Metheny & Lyle Mays<br>arr. Josh Kavanaugh |
| Tomorrow Never Knows | John Lennon & Paul McCartney<br>arr. Josh Kavanaugh |

# PROGRAM NOTES

**Seven Come Eleven - Charlie Christian & Benny Goodman**

Each instrument in jazz has a tradition that highlights key players that stood out as important to that instrument. For the jazz guitarist, that tradition begins with Charlie Christian. Although the guitar had its place in jazz before Christian began his recording career in 1939, the instrument was relegated to a subordinate role in the rhythm section, mainly because the guitar could not be heard very well over horns and drums before the invention of the electric amplifier. Christian was not the first to use the electric guitar in jazz, but he was the first to use the extra volume provided by amplification to show that the guitar could be used as a serious solo instrument alongside the saxophone and trumpet. His clear and thoughtful solo playing was often compared to the playing of saxophonist Lester Young, one of Christian's greatest influences. Christian died of tuberculosis in March 1942, at the age of 25. Despite having only recorded for a brief period of two years, Christian influenced generations of guitar players both inside and outside the idiom of jazz.

**Passion Dance - McCoy Tyner**

Pianist McCoy Tyner recorded "Passion Dance" in 1967 for the album *The Real McCoy*, his first album as a leader for Blue Note. In the original liner notes to the album, Tyner comments on the piece, "After I'd written it, it sounded to me like a kind of American Indian dance. It evoked ritual and trance-like states. As for its structure, we improvise in only one key, F, and that makes for freer melodic invention." With "Passion Dance", it is clear that Tyner was influenced by the modal music of John Coltrane, whose group he had left two years before recording *The Real McCoy*.

**Chargee - Josh Kavanaugh**

I wrote this tune for my grandmother. Her name is Merlyn, but her friends used to call her Charlie. When, as toddlers, my older brothers attempted to call her Charlie, "Chargee" came out instead, and the name stuck. The tune is intended to create a sense of peaceful nostalgia, which I think is the natural tendency when one thinks about childhood memories with their grandparents.

**Fables of Faubus - Charles Mingus**

Charles Mingus named this tune after Orval E. Faubus, the governor of Arkansas who was best known for sending the Arkansas National Guard to stop African American students from attending Little Rock Central High School after the Supreme Court ruling to desegregate schools in 1957. The tune was first released in 1959 on the landmark Columbia Records album *Mingus Ah Um*, and rereleased with lyrics as "Original Faubus Fables" in 1960 by Candid Records. It is thought that the tune was originally written with lyrics, but Columbia prohibited Mingus from recording them because of the sensitive subject matter of the text. However, Mingus biographer Brian Priestley claims that it was first conceived instrumentally, and the lyrics were added later. Regardless of which version was the original, the music itself poignantly portrays the lopsided and backwards ideals of Faubus and other pro-segregation politicians of the era.

**Night Dreamer - Wayne Shorter**

Wayne Shorter has had one of the longest and most successful careers in jazz, playing with Art Blakey & the Jazz Messengers and The Miles Davis Quintet, and as one of the founding members of Weather Report. From April to December of 1964, Wayne Shorter recorded three albums for Blue Note as a leader, all of which contained only original compositions by Wayne. "Night Dreamer" is the title track of the first of these three albums. Although tunes like "Witch Hunt" and "Speak No Evil" (both from the last of the three albums) are probably more familiar to audiences, "Night Dreamer" fully demonstrates Shorter's unique approach to composition. The harmony of the A sections moves quickly between distantly related sonorities, while the bridge section contains a slower harmonic rhythm. A typical device in Shorter's compositions, this harmonic scheme offers the improviser a brief respite between the relatively challenging A sections.

**Rhythm-a-ning - Thelonious Monk**

Thelonious Monk is often listed alongside Charlie Parker and Dizzy Gillespie as one of the greats of the bebop era, but his unique (and often odd) playing and compositional style places him in a category entirely his own. Disjunct melodies, odd rhythms, and grating dissonances are found frequently in his playing and writing. It was often jokingly said that Monk's playing could make a tuned piano sound out of tune. The melody of "Rhythm-a-ning" highlights how Monk used odd rhythmic accents over a standard set of chord changes to make a composition that was distinctly his own.

**Lover Man - James Edward Davis, Ram Ramirez & Jimmy Sherman**

This standard was recorded as a solo guitar performance by both Joe Pass and George Van Eps. Both guitarists are known for their unaccompanied playing, but each one has a distinct style. Van Eps's performance of the tune shows his trademark ability to play clean, thoughtful improvised lines over steady bass and chord accompaniment, all the while keeping an infectious swing feel. Pass's performance of the tune is highlighted by passages of virtuosic single-line playing, which was typical of his style. Although Pass often did not play consistent bass accompaniment underneath like Van Eps did, his single-line playing and chordal interjections still maintained an undeniable swing feel.

**Third Wind - Pat Metheny & Lyle Mays**

Born in Kansas City on August 12, 1954, Pat Metheny began his career as a musician at a very young age (at 19, he became the youngest professor to ever teach at the Berklee College of Music). He has come to influence not only a young generation of guitarists, but composers as well. "Third Wind" is from the Grammy award-winning album *Still Life (Talking)* by The Pat Metheny Group, recorded in 1987. The piece shows the typical writing style of the Metheny/Mays duo at the time: non-traditional harmonies, extended forms, instrumental melodies doubled by voice without lyrics, and compositions bookended by contrasting melodies.

**Tomorrow Never Knows- John Lennon & Paul McCartney**

In 1966, The Beatles recorded the album *Revolver,* which would mark the beginning of a dramatic shift in their recording career. The studio experimentation that was displayed in full force on *Sgt. Pepper's Lonely Hearts Club Band* (recorded the next year) begins to appear in the songs recorded on *Revolver.* Two of the songs on the album show a strong influence of traditional Indian music, "Love You To" (credited to George Harrison) and "Tomorrow Never Knows" (credited to John Lennon & Paul McCartney). With these songs, George Harrison introduced the sitar (a traditional Indian instrument similar to a guitar), the tamboura (a droning instruments using plucked strings), and tablas (hand percussion instruments) to the Beatles catalog of available sounds.

UNIVERSITY OF
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*presents the*

# UNIVERSITY SYMPHONIC BAND

**Amy I. Acklin, *director***

*and*

# CARDINAL SINGERS

**Kent Hatteberg, *director***

Margaret Comstock Concert Hall
Sunday Evening
November 22, 2009
7:30 P.M.

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# SYMPHONIC BAND

Courtly Airs and Dances (1995) — Ron Nelson (b. 1929)
1. Intrada

His Honor (1934/1978) — Henry Fillmore (1881 - 1956)
Ed. Frederick Fennell
Jim Stites, *graduate student conductor*

Pageant (1953) — Vincent Persichetti (1915 - 1987)

Ave Maria (1825/2004) — Franz Schubert (1797 - 1828)
Arr. Frank Ticheli
Tab Langis, *graduate student conductor*
*In partial fulfillment of the requirements of the Master of Music degree*

Picardy (2009) Première — Paul Brink (b. 1938)
*Professor Emeritus, Composition, University of Louisville School of Music*

Fantasia in G (1982) — Timothy Mahr (b. 1956)

# CARDINAL SINGERS

Im Advent (*Sechs Sprüche*, op. 79 no. 5) (1846) — Felix Mendelssohn (1809 - 1847)

A Hymn to the Mother of God (1985) — John Tavener (b. 1944)
(*Two Hymns to the Mother of God*)

Magnificat (1989) — Arvo Pärt (b. 1935)
Jenifer Thomas, Christina Hatfield, *sopranos*

Hodie Christus natus est (1575) — Giovanni Pierluigi da Palestrina (1525/1526 - 1594)

O Magnum Mysterium (1994) — Morten Lauridsen (b. 1943)

Trinity (2008) — Ola Gjeilo (b. 1978)

Hymnus de Sancte Andree Apostole (2006) (*Sequence for St Wulfstan*) — Tarik O'Regan (b. 1978)

# Cardinal Singers

## Kent Hatteberg, *director*

**Soprano I**
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

**Soprano II**
Lydia Cox
Christina Hatfield
Erin Keesy
Yun Sun Kim*
Jenifer Thomas

**Tenor I**
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*

**Tenor II**
Trey Alexander
Robert Carlson
Josh Hamilton
Christopher Kent*
Geoff Wallace

**Alto I**
Katie Allen
Kristin Hale
Bomi Lee*
Claire Mosley
Holly Riggs

**Alto II**
Sarah Barker
Nicole Bass
Carlisle Schoner
Tamara Stewart
Amber Whittaker

**Bass I**
Jon Fejes
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan

**Bass II**
Josh Brooks
Austin Echols
Michael Lancaster
Nick Pappe
Mason Stewart

**graduate student*

# Symphonic Band

## Amy I. Acklin, *director*

**Piccolo**

| | |
|---|---|
| Sarah Carney | Louisville, KY |

**Flute**

| | |
|---|---|
| Baely Slaton* | Louisville, KY |
| Robyn Welch | Huntington, WV |
| Michelle Schapmire | Vine Grove, KY |
| Samantha Froelich | Stafford, VA |
| Jenna Hemmelgarn | Scottsburg, IN |
| Marian Mays | Nicholasville, KY |

**Oboe**

| | |
|---|---|
| Jillisa Kiggins* | Louisville, KY |

**English Horn**

| | |
|---|---|
| Sarah Lempke | Erie, PA |

**Bassoon**

| | |
|---|---|
| Phoebe Bell* | Elizabethtown, KY |

**E-flat Clarinet**

| | |
|---|---|
| Luke Harrison* | Louisville, KY |

**B-flat Clarinet**

| | |
|---|---|
| Michael Burkhead | Louisville, KY |
| Jennifer Brown | Louisville, KY |
| Ellen Trammell | Lexington, KY |
| Cody Robbins | Louisville, KY |
| Audrey Nelson | Radcliff, KY |
| Jared Bottom | Louisville, KY |
| Katie Duvall | Jeffersonville, IN |
| Brianna Scott | Princeton, KY |
| Erica Duncan | Louisville, KY |

**Bass Clarinet**

| | |
|---|---|
| Kathryn Randall* | Louisville, KY |

**Contrabass Clarinet**

| | |
|---|---|
| Shane Evans | Georgetown, IN |

**Alto Saxophone**

| | |
|---|---|
| Josh Warren* | Louisville, KY |
| Kimberly Kennedy | Cynthiana, KY |

**Tenor Saxophone**

| | |
|---|---|
| Ethan Fleming | Louisville, KY |

**Baritone Saxophone**

| | |
|---|---|
| Trent Barrick# | Louisville, KY |

**principal*
*+graduate student*
*#guest performer*

**Horn**

| | |
|---|---|
| Justin Warner* | Louisville, KY |
| McKenna Hynes | Buckner, KY |
| Camilynne Haddix | Fairfield, OH |
| Aaron Coomer | Seymour, IN |
| Laura Campbell | Florence, KY |
| Kate Swope#+ | Decatur, IL |

**Trumpet**

| | |
|---|---|
| Jon Louden* | LaGrange, KY |
| Jake Rychen | Waverly, TN |
| Gabe Wartman | Ft. Mitchell, KY |
| Halston Soder | Madisonville, KY |
| Alex Moore | St. Louis, MO |
| Jaephus Craig | Radcliff, KY |
| Trevor DeJarnett | Paducah, KY |

**Trombone**

| | |
|---|---|
| Krista Eifler* | Newburgh, IN |
| Tab Langis*+ | Merrimack, NH |
| Michael Farley | Columbus, IN |
| Brandon Etienne | Owensboro, KY |
| Meredith Salley | Newburgh, IN |

**Euphonium**

| | |
|---|---|
| Bill Rossman* | Hopkinsville, KY |
| Chris Dye | LaGrange, KY |
| Brandon Thomas | Elizabethtown, KY |
| Patrick Albert | Palmyra, IN |

**Tuba**

| | |
|---|---|
| Bryen Warfield* | Indianapolis, IN |
| Tyler Polston | Elizabethtown, KY |
| Kinsey Whearty | Roundup, MT |
| Brandon Neal | Louisville, KY |

**Percussion**

| | |
|---|---|
| Sam Rouster* | Ft. Mitchell, KY |
| Jimmy Weixler | Louisville, KY |
| Amanda Roberts | Clarksville, IN |
| Zack Davidson | Lexington, KY |
| Cameron Cousins | Louisville, KY |
| Alysha Ashley# | Louisville KY |

**String Bass**

| | |
|---|---|
| Grant Jacobs | Huntington, WV |

**Graduate Teaching Assistant**

| | |
|---|---|
| Jim Stites+ | Bowling Green, KY |

# University of Louisville
# Symphonic Band and Cardinal Singers
## Sunday, November 22, 2009
## Texts, Translations, and Notes
## Selections by the University Symphonic Band

### Courtly Airs and Dances

**Ron Nelson**

*Courtly Airs and Dances* (1995) was commissioned by and dedicated to the Hill Country Middle School Band in Austin, Texas, under the direction of Cheryl Floyd. Tonight's performance will feature *Intrada*, the first of six movements. The composer describes the work as follows:

> Courtly Airs and Dances is a suite of Renaissance dances, which were characteristic to five European countries during the 1500's. Three of the dances (Basse Danse, Pavane, and Allamande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain) and Allemande (Germany).

### His Honor

**Henry Fillmore**

Henry Fillmore is regarded as one of the great bandmen of his time who enjoyed great success in his career as a composer, arranger, conductor, and entertainer. He is well regarded for his prolific body of marches, circus music, and trombone ragtime pieces, including the *Circus Bee* (1908), *Lassus Trombone* (1915), *Americans We* (1929), *The Klaxon* (1929), and *The Footlifter* (1935). Tonight's march, *His Honor* (1934), was dedicated to the former Cincinnati Mayor, Russell Wilson and premiered by the Fillmore Band at the Cincinnati Zoological Gardens in 1933.

### Pageant, Op. 59

**Vincent Persichetti**

*Pageant, Op. 59* (1953) was commissioned by Edwin Franko Goldman for the American Bandmasters' Association. The University of Miami Band first performed the work on March 7, 1953 at the ABA Convention in Miami, FL. *Pageant* is a colorful presentation of two contrasting styles – a chorale and a march. The chorale opens with a three-note horn motive, which serves as the kernel for both melodic and rhythmic development throughout the work. The chorale material is rich in emotion, with poignant and dolorous melodies. Especially striking is the tenderness of the clarinet chorale statements, highlighted at the beginning and end of the chorale. The march opens with a declamatory three-note motive in the snare drum, marking the start of the "parade." Two melodic lines develop throughout the march, both bold and forceful in character and often presented in fragmented statements between instrument families. Upon the close of the work, the two melodies combine, creating a rich web of contrapuntal lines and pressing energy toward the final measures.

### Picardy

**Paul Brink**

Picardy is a region in France where, we assume, the carol melody received its name. The carol appears in many hymnals with different texts, however the text usually associated with the carol dates to the fourth century according to the Presbyterian Hymnal. The translation begins, 'Let all mortal flesh keep silent.' It is unclear if the carol melody is of the same age, however there is a Hebrew melody that has similarities to 'Picardy,' which, if related, would make the melody even older than the text.

In this setting of 'Picardy' the melodic material of the carol is stated two times. The first time the carol is broken into fragments while the second time it is stated intact. In both cases, the accompanying material is of a faster, rhythmical nature, contrasting with the slower carol melody.

*Paul Brink*

## Magnificat

**Arvo Pärt**

Estonian composer Arvo Pärt was born in Paide, a small town some 50 miles inland from Tallinn. He studied composition with Heino Eller at the Tallinn Conservatory. His early works were neoclassical in style, then in the 1960s he began exploring serialism and collage techniques. After the composition of *Credo* (1968), he virtually ceased composing for several years, and devoted his studies to Gregorian chant, the music of the Medieval and Renaissance periods, and the music of the Russian Orthodox Church. Pärt's music exhibits characteristics of minimalism, and over the years he has developed a highly personal style of composition that he calls *tintinnabuli*, or the ringing of bells.

The Magnificat, which may be Pärt's best known work, makes use of the *tintinnabuli* (ringing of bells) technique that has become synonymous with Pärt's music. Pärt incorporates drone notes, with a repeated C above middle C in much of the first soprano part and throughout the work in the soprano solo passages; a G drone is heard later in the alto and second soprano voices. The passages with a drone are coupled with one voice part on a melodic line, giving the listener the "ringing of bells" effect. These passages are contrasted with sections of three to six voice parts. There is no time signature; instead, pulses move in groupings of two and three, much like the rhythmic flow of Gregorian chant. The texture is largely homophonic, with stark contrasts between high and low voices. These devices, along with open intervals, static harmonies, and the use of mostly long note values, give the work a sense of timelessness. Pärt's knowledge of chant and early music is clearly evident throughout.

*Magnificat anima mea Dominum.*
*Et exultavit spiritus meus in Deo salutari meo.*
*Quia respexit humilitatem ancillae suae:*
*ecce enim ex hoc*
*beatam me dicent omnes generationes.*
*Quia fecit mihi magna qui potens est:*
*et sanctum nomen ejus.*
*Et misericordia ejus a progenie*
*in progenies timentibus eum.*
*Fecit potentiam in bracchio suo: dispersit*
*superbos mente cordis sui.*
*Deposuit potentes de sede,*
*et exaltavit humiles.*
*Esurientes implevit bonis:*
*et divites dimisit inanes.*
*Suscepit Israel, puerum suum,*
*recordatus misericordiae suae.*
*Sicut locutus est ad patres nostros,*
*Abraham et semini eius in saecula.*
*Magnificat anima mea Dominum.*

*My soul magnifies the Lord.*
*And my spirit has rejoiced in God my savior.*
*For he has regarded the low estate*
*of his handmaiden: for behold, henceforth*
*all generations shall call me blessed.*
*For he who is mighty has done great things to me:*
*and holy is his name.*
*And his mercy is on them who fear him*
*from generation to generation.*
*He has shown strength with his arm: he has*
*scattered the proud, even the arrogant of heart.*
*He has deposed the mighty from their seats,*
*and exalted the humble.*
*The hungry he has filled with good things:*
*and the rich he has sent empty away.*
*He has helped his servant Israel,*
*in remembrance of his mercy.*
*As it was spoken to our fathers,*
*to Abraham and his seed for ever.*
*My soul magnifies the Lord.*

## Hodie Christus natus est

**Giovanni Pierluigi da Palestrina**

Palestrina served as choirmaster of the *Cappella Giulia* at St. Peters in Rome from 1551 to 1555, then held similar positions at St. John Lateran and S. Maria Maggiore before returning in 1571 to his post at St. Peters, where he remained until his death in 1594. He enjoyed great fame during his life, in part due to the publication and distribution of many of his works. Known as a master of the Renaissance polyphonic style, he composed 104 masses, more than 375 motets, 68 offertories, at least 65 hymns, 35 Magnificat settings, four or five sets of Lamentations, as well as some 140 madrigals.

*Hodie Christus natus est*, a motet for Christmas day, is set for eight-part antiphonal double choir; however, Palestrina puts the three highest voices of the choir (two soprano parts and first alto) and baritone in the first choir, while the second choir consists of second alto, two tenor parts, and bass. With this combination Palestrina alternates between low and high choirs, and contrasts the text "today on earth," set for the low voices of Choir II, with "the Angels sing, the Archangels rejoice," set for the high voices of Choir I. After the choirs sing "Gloria in excelsis Deo!" together, the final "noe" passage moves into an exultant triple meter.

*Hodie Christus natus est, noe, noe.*
*Hodie Salvator apparuit, noe, noe.*
*Hodie in terra canunt Angeli,*
*laetantur Archangeli: noe, noe.*
*Hodie exsultant justi, dicentes:*
*Gloria in excelsis Deo, noe, noe.*

*Today Christ is born, noel, noel.*
*Today the Savior has appeared, noel, noel.*
*Today on earth the Angels sing,*
*the Archangels rejoice: noel, noel.*
*Today the righteous rejoice, saying:*
*Glory to God in the highest, noel, noel.*

## O Magnum Mysterium

**Morten Lauridsen**

Morten Lauridsen was born in Washington State and grew up in Portland. He studied composition with Ingolf Dahl and Halsey Stevens. He was Chair of the Department of Composition at the University of Southern California Thornton School of Music from 1990 to 2002, and is currently Distinguished Professor of Composition. His seven vocal cycles -- *Les Chansons des Roses* (Rilke), *Mid-Winter Songs* (Graves), *Cuatro Canciones* (Lorca), *A Winter Come* (Moss), *Madrigali: Six "FireSongs" on Renaissance Italian Poems*, *Nocturnes*, and *Lux Aeterna* -- and his series of sacred *a cappella* motets (*O Magnum Mysterium*, *Ave Maria*, *O Nata Lux*, *Ubi Caritas et Amor* and *Ave Dulcissima Maria*) are featured regularly in concert by distinguished ensembles throughout the world. His works have been recorded on over a hundred CDs, three of which have received Grammy nominations.

Lauridsen was named "an American Choral Master" by the National Endowment for the Arts in 2006. In 2007, he was the recipient of the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.

About *O Magnum Mysterium*, Lauridsen writes:

> *O Magnum Mysterium*, commissioned by Marshall Rutter in honor of his wife Terry Knowles, has had several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ (recorded on *Lauridsen: Northwest Journey* (RCM) by Jane Thorngren, accompanied by the composer), men's chorus, and brass ensemble; H. Robert Reynold's stunning adaptation for symphonic winds was recently premiered in Minneapolis by the Thornton Wind Symphony.
>
> For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

*O magnum mysterium, et admirabile sacramentum,*
*ut animalia viderent Dominum natum,*
*jacentum in praesepio!*
*Beata Virgo, cujus viscera meruerunt*
*portare Dominum Christum. Alleluia!*

*O great mystery, and wondrous sacrament,*
*that animals should see the new-born Lord*
*lying in their manger!*
*Blessed is the Virgin whose womb was*
*worthy to bear the Lord Jesus Christ. Alleluia!*

## Trinity

**Ola Gjeilo**

Born in Norway in 1978, Ola Gjeilo studied at the Norwegian Academy of Music in Oslo, the Royal College of Music in London, and the Juilliard School in New York, where he completed his Master's Degree in composition in 2006. As a composer and pianist, he has experience with classical, jazz, and popular music, and is exploring the middle ground among these broad genres within his own musical language. His music has been performed in more than 30 countries. He has received commissions from numerous elite ensembles and musicians, and is currently Composer-in-Residence for the Phoenix Chorale.

Gjeilo is a recipient of the Gretchaninoff Memorial Prize and was a winner of the 2005 Juilliard Composers' Orchestral Work Competition. The winning piece, *The Identity Triad*, was performed by the Juilliard Orchestra in New York's Alice Tully Hall. In 2006 his song *If thou must love me* won the Diana Barnhart American Song Competition. Hathon Real Estate (Oslo) has been Gjeilo's sponsor since 2001.

*Trinity* is scheduled to be published by Gehrman's of Sweden later this year. It is based on the poem by John Donne from *A Litany*.

*(note by Ola Gjeilo)*

*O blessed glorious Trinity,*
*Bones to philosophy, but milk to faith,*
*Which, as wise serpents, diversely*
*Most slipperiness, yet most entanglings hath,*
*As you distinguish'd, undistinct,*
*By power, love, knowledge be.*
*Give me a such self different instinct,*
*Of these let all me elemented be,*
*Of power, to love, to know you unnumbered three.*
John Donne (1572-1631), from *A Litany*, No. IV

## Hymnus de Sancte Andree Apostole (*Sequence for St Wulfstan*) — Tarik O'Regan

Born in London in 1978, two-time British Composer Award winner Tarik O'Regan was educated at Oxford University, completing his postgraduate studies at Cambridge. He now divides his time between New York City and Trinity College, Cambridge, where he is Fellow Commoner in the Creative Arts, having previously held the Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University and a Radcliffe Institute Fellowship at Harvard.

His compositions have been performed internationally by the BBC Symphony Orchestra, London Sinfonietta, Estonian Philharmonic Chamber Choir and Los Angeles Master Chorale. He is currently working on an operatic version of Joseph Conrad's 'Heart of Darkness' in development with American Opera Projects in New York and OperaGenesis at the Royal Opera House, London. His 2008 recording for the Harmonia Mundi label, *Threshold of Night*, debuted at #10 in the American Billboard chart and received two GRAMMY nominations (Best Classical Album and Best Choral Performance). Prior releases include *Scattered Rhymes*, also on Harmonia Mundi, and his 2006 debut disc, *VOICES*.

*Hymnus de Sancte Andree Apostole*, commissioned by Wells Cathedral, was premièred on November 29, 2006 during a live broadcast on BBC Radio 3 of Choral Evensong sung by the Cathedral Choir and conducted by Matthew Owens. It is one of several works by the composer based on texts from the *Portiforium of St Wulfstan*. About the text source, Mr. O'Regan writes:

> The 'New Hymnal' was introduced to England in the tenth century with the English Benedictine Reform. The most important evidence of this lies in the directions held within the pages of the *Regularis Concordia* (the rules followed by all reformed English Benedictine Monasteries), which is the work of Bishop Æthelwold of Winchester (909 – 984 A.D.). Æthelwold first introduced his reforms following close study of the continental reforms at Fleury-sur-Loire (indeed a close tie between Winchester and Fleury is maintained to this day).
>
> There are five early extant sources of the 'New Hymnal' in the world today. Split into two types, the 'Winchester Hymnal' and the 'Canterbury Hymnal' (similar to the Winchester type but influenced by continental reforms in Ghent), the only complete example of the Winchester variety is held in the 723-page *Portiforium of St Wulfstan* (written in 1065 A.D.), which is housed in the Parker Library at Corpus Christi College, Cambridge (manuscript 391). The *Portiforium* is a type of liturgical almanac containing a computistical calendar, a Gallician psalter with canticles and a litany, monastic canticles, prayers, a collectar and, of course, the hymnal itself (which takes up only 51 pages). It is a remarkable and unique example of the development towards what became the breviary, as it assembles in a single manuscript most of the liturgical material needed for the entire Office.

*Hymnus de Sancte Andree Apostole* opens with a one-note chant passed from one soprano part to another as the altos, tenors, then basses in turn gradually expand the harmonic realm. A new theme is canonically introduced by the sopranos, leading to a faster plea of intercession. The tempo builds more as the plea becomes more urgent, with repetition of vocal lines becoming ever more penetrating and insistent, until a climactic point is reached at a *fortississimo* E major chord spanning two octaves and a third. After this point, O'Regan brings back the opening material in *tempo primo*, leading to a reposing Amen in F major, also in canon between the soprano parts.

*Andrea pie, sanctorum mitissime,*
*optine nostris errantibus veniam*
*et qui gravamur sarcina peccaminum,*
*subleva tuis intercessionibus. Amen.*
Text: Anonymous

*O, pious Andrew, thou most tender of all saints,*
*attain for us mercy for our many mistakes*
*and raise us, by your recurring intercession,*
*who are beleaguered by the weight of all our sins. Amen.*
Translation: T. O'Regan

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

*presents*

# University Viola Studio

*Students of Chien-Ju Liao*

Sunday Afternoon
November 22, 2009
5:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# PROGRAM

Rondo for Viola and Piano — Jean Sibelius (1865-1957)

Sonata No. 1 for Viola and Piano, Op. 240 — Darius Milhaud (1892-1974)
I. *Entrée*

**Brittany Whelan, *viola***

Sonata No. 2 in E-flat Major, Op. 120 — Johannes Brahms (1833-1897)
I. *Allegro amabile*

**Felicia Hogan, *viola***

Concerto for Viola and Orchestra in C minor — Johann Christian Bach (1735-1782)
I. *Allegro molto ma maestoso*
Concerto for Viola and Orchestra in B minor — George Frederic Handel (1685-1759)
I. *Allegro Moderato*

**Lauren Alexandria Henley, *viola***

Elegy for unaccompanied viola — Benjamin Britten (1913-1976)

Sonata for Viola and Piano, Op. 11 No. 4 — Paul Hindemith (1895-1963)
I. *Fantasie*
II. *Thema mit Variationen*

**Michael D. Hill, *viola***

Sonata for Viola and Piano, Op. 147 — Dimitri Shostakovich (1906-1975)
I. *Moderato*
Märchenbilder, Op. 113 — Robert Schumann (1810-1856)
I. *Nicht schnell*

**Alison Simpson, *viola***

Märchenbilder, Op. 113 — Robert Schumann (1810-1856)
II. *Lebhaft*
Solo Cello Suite No. 3 in C Major — Johann Sebastian Bach (1865-1750)
I. *Prelude*

**Elena Dias, *viola***

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

*presents the*

# UNIVERSITY CHORUS

**Kent Hatteberg, *Conductor***

*and*

# COLLEGIATE CHORALE

**Kent Hatteberg, *Conductor***

Margaret Comstock Concert Hall
Monday Evening
November 23, 2009
8:00 P.M.

*Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.*

# UNIVERSITY CHORUS

Swell the Full Chorus (*Solomon*) — George Frideric Handel (1685 - 1759)

Bomi Lee, *accompanist*

Cantate Domino — Hans Leo Hassler (1564 - 1612)

Kyungouk Ko, *student conductor*

Os justi — Anton Bruckner (1824 - 1896)

Bomi Lee, *student conductor*

Matona, mia cara — Orlando di Lasso (1532 - 1594)

Hark all ye lovely saints — Thomas Weelkes (c. 1575 - 1623)

A ce joly moys de may — Clément Janequin (1485 - 1560)

Angela Stephens, *student conductor*

Die Nachtigall (Im Grünen, Op. 59, No. 4) — Felix Mendelssohn (1809 - 1847)

Yun Sun Kim, *student conductor*

Der Gang zum Liebchen (Op. 31, No. 3) — Johannes Brahms (1833 - 1897)

Bomi Lee, *accompanist*
Christopher Kent, *student conductor*

Die Harmonie in der Ehe — Franz Joseph Haydn (1732 - 1809)

Bomi Lee, *accompanist*

# COLLEGIATE CHORALE

Fünf Gesänge, Op. 104 — Johannes Brahms (1833 - 1897)
- I. Nachtwache I (1888)
- II. Nachtwache II (1888)
- III. Letztes Glück (1988)
- IV. Verlorene Jugend (?1886)
- V. Im Herbst (?1886)

Twelfth Night (Op. 42, No. 1) (1969) — Samuel Barber (b. 1910 - 1981)
To Be Sung on the Water (Op. 42, No. 2) (1969)

Four Reveries (1995) — William Hawley (b. 1950)
- I. Echo
- II. Remembrance
- III. My River Runs to Thee
- IV. Meeting at Night

A Drop in the Ocean (2006) — Ēriks Ešenvalds (b. 1977)
(*In Memory of Mother Teresa*)
Erin Keesy, *soprano*

Chuva no Rio (1992) — Alfredo Moura (b. 1964)
Lydia Cox, *soprano*
conducted by the composer

# University Chorus

## Kent Hatteberg, *director*

## Bomi Lee, Kyungouk Ko, Christopher Kent, Yun Sun Kim, Angela Stephens, *graduate assistants*

**Soprano I**
Emily McClanahan
Angela Roberts
Sabrina Wellendorff
Emily Woosley
I Tien Wu

**Soprano II**
Mary Hamilton
Hagino Hargis
Chloe Richards
Lucy Simpson
Angela Stephens*
Katelyn Thompson

**Tenor I**
Christopher Kent*
William Summay

**Tenor II**
Kris Baete
Nick Cain
Marquese Carter
Sam Kennedy
Brad Ling
Parker Scinta
Ethan Schmidt

**Guest Performer**
Nick Pappe, Bass II

**Alto I**
Kayla Constantino
Emma Dill
Ashley Elijah-Wagner
Yun Sun Kim*
Annie Kinny
Bomi Lee*
Alexandra D. Lewis
Trista Rappert-McGetrick
Maria Prieto

**Alto II**
Talia Girton
China Huddleston
Alexandrea Meredith
Hannah Parker
Anna L. Roeder
Jessica Weinstein

**Bass I**
Alberto Abril
Derrick Anderson
Virgil Clay
Kyungouk Ko*
Chris Millett
Brett Northrup
Ian Pugh
Michael Schmitt
Michael Sellers
Ashwin M. Raghavan

**Bass II**
William Clark

**Graduate Student*

# Collegiate Chorale
## Kent Hatteberg, *director*

**Soprano I**
Haley DeWitt
Jessica Kastor
Emily Nash
Sarah Tubbesing
Kelly Welding
Kelli White

**Soprano II**
Jessica Banet
Erica Blankenship
Lydia Cox
Christina Hatfield
Rachel Hobbs
Emily Howes
Erin Keesy+
Yun Sun Kim*
Angela Stephens*
Jenifer Thomas

**Tenor I**
Ricky Lynn Case II
Joshua Hein
Cody Martin
Kenneth J. Oeth*
Trevor Zwick

**Tenor II**
Trey Alexander
Robert Carlson
Josh Hamilton
Christopher Kent*+
Tyler Morris
Geoff Wallace

**Alto I**
Katie Allen
Erin Heckmann
Bomi Lee*
Claire Mosley
Holly Riggs
Abigail Skaggs
Emely Stratton

**Alto II**
Sarah Barker
Nicole Bass
Melanie Brison
Shareika Fisher
Adriana Guzman*
Katie A. Palmer
Carlisle Schoner+
Amber Whittaker

**Bass I**
Adam Dahmer
Jon Fejes
Josh Gray
Nicholas Gray
Jacob Hein
Kyungouk Ko*
Phillip Morgan
Zach Thomas

**Bass II**
Josh Brooks
Aaron Coomer
Jay Coughlon
Thomas Eastham
Austin Echols+
Nick Pappe
Mason Stewart

*+section leader*
**graduate student*

# University of Louisville

# University Chorus and Collegiate Chorale

## Monday, November 23, 2009

## Texts, Translations, and Notes

## Selections by the University Chorus

### Swell the Full Chorus (Solomon) — George Frideric Handel

In the 1730's Handel found that his Italian-style operas were no longer popular with English audiences, so he turned to the composition of the oratorio. A string of oratorios, including *Esther*, *Messiah*, *Samson*, *Semele*, *Israel in Egypt*, *Saul*, *Judas Maccabeus*, *Samson*, *Joshua*, *Theodora*, *Jephtha*, and *Solomon* appeared over the next 20 years. He composed *Solomon*, based on biblical stories of the wise king, in a little more than a month in the spring of 1748, and it was premièred in 1749. *Swell the Full Chorus* is the final chorus of Act II in the three-act oratorio.

*Swell the full chorus to Solomon's praise.*
*Record him, ye bards as the pride of our days.*
*Flow sweetly the numbers that dwell on his name,*
*and rouse the whole nation in songs to his fame.*

### Cantate Domino — Hans Leo Hassler

German organist and composer Hans Leo Hassler studied with Andrea Gabrieli, who was employed at San Marcos in Venice. He excelled as a composer of both sacred and secular choral works. *Cantate Domino*, one of his most popular sacred pieces, is based on Psalm 96 ("Sing to the Lord a new song"). While largely homophonic, the work features syncopated rhythms, imitation, voice pairings, and a middle section in triple meter.

*Cantate Domino canticum novum.*
*Cantate Domino, omnis terra.*
*Cantate Domino, et benedicite nomini ejus.*
*Annuntiate de die in diem salutare ejus.*
*Annuntiate inter gentes gloriam ejus,*
*in omnibus populis mirabilia ejus.*

*Sing to the Lord a new song.*
*Sing to the Lord all the earth.*
*Sing to the Lord, and bless his name:*
*Proclaim his salvation from day to day.*
*Declare his glory among the nations,*
*His wonders among all people.*
Psalm 96:1-3

### Os justi — Anton Bruckner

While Bruckner is perhaps best known for his monumental symphonic works, his *a cappella* motets comprise a significant and contrasting portion of his output. Generally composed in a Renaissance liturgical style, yet at times spiced with late Romantic elements of surprising tonal shifts and chromaticism, these works remain popular with choirs today. They were intended for performance in the reverberant Catholic churches in Austria, and they display Bruckner trademarks of intense pianissimos, dramatic crescendos from *pp* to *ff* or even *fff*, and lengthy grand pauses to allow for reverberation. Although the motets are concise works, the choral writing is expansive and thick.

Most of Bruckner's motets were written for particular individuals or events. *Os justi* was composed in 1879 for the choir of St. Florian Abbey, and dedicated to Ignaz Traumihler, director of the choir. It is entirely in Lydian mode, without a single accidental. The second section is set as a fugue beginning in the alto voice, followed by soprano, bass, and tenor. The concluding Alleluia is set as a unison chant.

*Os justi meditabitur sapientiam,*
*et lingua ejus loquetur judicium.*
*Lex Dei ejus in corde ipsius:*
*et non supplantabuntur gressus ejus. Alleluia.*

*The mouth of the righteous speaks wisdom,*
*and his tongue talks of judgment.*
*The law of his God is in his heart;*
*none of his steps shall slide. Alleluia.*
Psalm 37:30-31

## Matona, mia cara

**Orlando di Lasso**

Orlando di Lasso was a prolific Franco-Flemish composer whose oeuvre boasts more than 2,000 works. In 1556 the Duke Albrecht of Bavaria hired him as a singer in the Munich court chapel where, seven years later, he became *maestro di cappella.* He was equally at ease composing chansons in French, madrigals in Italian, part-songs in German, or motets in Latin. *Matona, mia cara* is one of his most popular Italian madrigals.

*Matona, mia cara, mi follere canzon*
*cantar sotto finestra,*
*lantze buon compagnon.*
*Don don don,*
*diri diri don don don don don.*

*O my dearest lady, I want to sing a song*
*beneath your window.*
*He's a good fellow, a lancer.*
*Dong dong dong,*
*derry derry dong dong dong dong dong.*

*Ti prego m'ascoltare,*
*che mi cantar de bon,*
*e mi ti foller bene,*
*come greco e capon.*
*Don don don. . .*

*I pray you listen to me,*
*for I sing well,*
*and I yearn for you,*
*as a Greek for his capon.*
*Dong dong dong. . .*

*Com' andar alle cazze,*
*cazzar con le falcon,*
*mi ti portar becazze grasse come rognon.*
*Don don don. . .*

*When I go hunting*
*with the falcon,*
*I'll bring you a woodcock fat as a kidney.*
*Dong dong dong. . .*

*Si mi non saper dire tante belle rason,*
*Petrarcha mi non saper,*
*ne fonte d'Helicon.*
*Don don don. . .*

*If I can't speak with beautiful phrases,*
*it's because I've not read Petrarch*
*nor drunk from Helicon's springs.*
*Dong dong dong. . .*

*Se ti mi foller bene,*
*mi non esser poltron;*
*mi ficcar tuta note,*
*urtar, come monton.*
*Don don don. . .*

*But if you will have me,*
*I'll not be a slacker;*
*I'll make love all night long,*
*lunging like a ram.*
*Dong dong dong. . .*

## Hark all ye lovely saints

**Thomas Weelkes**

*Musica Transalpina*, a collection of Italian madrigals provided with English text, was published in 1588, followed two years later by *Italian madrigals englished*, another collection of Italian madrigals with English texts. This set off a trend in secular composition in England, and Thomas Weelkes was among a number of English composers (Byrd, Bennet, Morley, Gibbons, Wilbye, Tomkins, Farmer, to name a few) who were influenced by these 16th century Italian madrigals. These new English works became known as Elizabethan madrigals, and date from the end of the 16th century through the first quarter of the 17th century. While Weelkes was a prolific and respected composer of church music, he is remembered as one of the most gifted of the English madrigalists, and his works were known for their imaginative brilliance, contrapuntal inventiveness, and rhythmic vitality. *Hark all ye lovely saints* remains one of his most familiar and often-sung madrigals.

*Hark all ye lovely saints above,*
*Diana hath agreed with love.*
*His fiery weapon to remove, fa la la la la la.*
*Do you not see how they agree?*
*Then cease fair Ladies, why weep ye? fa la la la la.*

*See, see, your Mistress bids you cease,*
*and welcome love with love's increase,*
*Diana hath procured your peace, fa la la la la la.*
*Cupid hath sworn his bow forlorn*
*to break and burn ere Ladies mourn, fa la la la la*

## A ce joly moys de may

**Clément Janequin**

Clément Janequin is considered a master of the Parisian style of *chanson* in the 16th century. His career was unusual in that he never held a position at a cathedral or an aristocratic court. Janequin wrote primarily secular works that were extremely popular during his lifetime–a fame that was boosted by the developing music printing industry. He is best remembered for his onomatopoeic chansons, most notably *Le Chant des Oyseaulx* and *La guerre*.

One unique characteristic of his music is his tendency to repeat individual words and short ideas, thus breaking the melodic line into several shorter motifs. Janequin set the words of his chansons carefully because so many of them are narrative. Like many other French composers, however, he seems to have been more interested in fitting the music to the rhythm of the words than in reflecting the meaning of the text in the music.

The playful *A ce joly moys de may* is one of over 250 secular chansons he composed. In typical fashion, the melodic lines unfold in a flexible rhythm that ignores the barlines. Each voice enters at different times, singing the same text mostly independent of each other with a few exceptions, where two or more lines are paired. Here he composes in a way that very literally displays the text, having the voices bounce as they sing about dancing, and creating a general feeling of merriment usually associated with the month of May.

*A ce joly moys de may*
*Faisons tous bonne chere.*

*Resveillons nous, ne dormons plus*
*Dansons, ballons et au surplus,*
*Chascun fasse son essay*
*Pour trouver sa bergère*

*A bien danser n'ayons vains cueurs,*
*chantons gaiement, soyons vainqueurs*
*celuy de nous le plus gay*
*Si porte la bannière.*

*A ce joly moys de may*
*Faisons tous bonne chere.*

*In this merry month of May,*
*Let us all be of good cheer.*

*Let us arise, sleep no longer,*
*let us dance, skip, and let*
*everyone make a try at trying*
*to find the sherpherdess.*

*Let no one be afraid to dance,*
*sing gaily, and whoever is the victor*
*and the merriest among us,*
*Let him carry the banner.*

*In this merry month of May,*
*Let us all be of good cheer.*

## Die Nachtigall (Sechs Lieder, Op. 59)

**Felix Mendelssohn**

Mendelssohn composed most of his secular part-songs as occasional pieces to be sung at gatherings of his singers after major concert hall performances or during walks in the woods. For that reason, they are joyful, lighter pieces, often with texts about nature, the seasons, hunting, birds, love, or drinking. Mendelssohn composed most of the songs of opus 59 in 1843. The text of *Die Nachtigall* is by the famed poet Goethe, whom Mendelssohn had met when he was very young.

*Die Nachtigall, sie war entfernt,*
*Der Frühling lockt sie wieder*
*Was neues hat sie nicht gelernt,*
*Singt alte liebe Lieder.*

*The nightingale was far away,*
*but springtime is drawing her back again.*
*Hasn't she learned anything new?*
*She still sings the old, cherished songs.*

## Der Gang zum Liebchen (Op. 31, No. 3)

**Johannes Brahms**

Brahms wrote numerous works for combinations of solo voices and piano, most notably the *Liebeslieder Waltzes* (op. 52), the *Neue Liebeslieder Waltzes* (op. 65), and the *Zigeunerlieder* (op. 103). The quartets of opuses 64, 92, and 112, as well as opus 31, are also significant contributions to the genre. Brahms composed *Der Gang zum Liebchen*, the third in the set of three quartets of opus 31, in 1863, during his tenure as conductor of the Vienna Singakademie. The text of this romantic song speaks of a lover wishing to go to his beloved as the moon lowers in the sky, and hoping that she will not be taken away from him. Brahms used the melody from *Der Gang zum Liebchen* two years later in the fifth waltz of his opus 39 waltzes for solo piano, and used the text in the first solo song of opus 48.

*Es glänzt der Mond nieder;*
*ich sollte doch wieder*
*zu meinem Liebchen,*
*wie mag es ihr gehn?*

*Ach weh, sie verzaget*
*und klaget und klaget,*
*daß sie mich nimmer*
*im Leben wird sehn!*

*Es ging der Mond unter,*
*ich eilte doch munter*
*und eilte, daß keiner*
*mein Liebchen entführt.*

*Ihr Täubchen, o girret,*
*ihr Lüftchen, o schwirret,*
*daß keiner mein Liebchen,*
*mein Liebchen entführt!*

*The moon shines down;*
*I should yet go again*
*to my loved one.*
*How does she fare?*

*Alas, she's despondent,*
*and laments and laments,*
*that she will never*
*in this life see me again!*

*The moon has gone down,*
*I hastened with vigor,*
*I hastened, so that no one*
*shall steal my sweetheart away.*

*You doves, o coo,*
*you breezes, o whistle,*
*so that no one*
*shall steal my sweetheart away!*

Bohemian poem translated by Josef Wenzig

**Die Harmonie in der Ehe** — **Franz Joseph Haydn**

After returning from his second trip to England in 1795, Haydn enjoyed the company of his friends and pupils at his home in Vienna. On some occasions, his visitors would gather around a table and sing part-songs that he composed. Though sung in the manner of the historical madrigal practice he came to know in England, the part-songs deviated in one significant way—they were sung with piano accompaniment. *Die Harmonie in der Ehe* treats a theme which Haydn knew only from hearsay; his own marriage was a failure.

*O wunderbare harmonie,*
*was Er will, will auch Sie.*
*Er zechet gern, sie auch,*
*er spielet gern, sie auch,*
*er zählt Dukaten gern,*
*und machet den große Herrn,*
*auch das ist ihr Gebrauch.*
*O wunderbare harmonie!*

*Oh, wonderful harmony,*
*what he desires, she desires as well.*
*He enjoys a drink, she too,*
*he likes cards, she too,*
*he likes quick money,*
*and to act the big shot,*
*and so does she.*
*Oh, wonderful harmony!*

## Selections by the Collegiate Chorale

**Fünf Gesänge, Op. 104** — **Johannes Brahms**

The five songs of opus 104, composed when Brahms was in his fifties, explore the transitory nature of human life. The first two are night pieces composed for six voice parts on poetry by Rückert. The first paints the quiet sounds of the evening, while the second evokes the sound of the night watchman's horn echoing in the night. In *Letztes Glück*, set for six voices, winter is approaching and the leaves are falling from the trees. A shift to major mode gives hope that spring will come again, but that hope is dashed with the appearance of the late hedge roses. In *Verlorene Jugend*, the liveliest of the five songs, the poet laments the passage of youth and how it can never be regained. In the text of *Im Herbst*, the most somber of the set, the poet compares the passing of the year and the waning of day with the close of one's life, and recognizes the resignation one faces in his final days.

### Nachtwache I

*Leise Töne der Brust,*
*geweckt vom Odem der Liebe,*
*hauchet zitternd hinaus,*
*ob sich euch öffen' ein Ohr,*
*öffn' ein liebendes Herz,*

*Soft notes of the heart,*
*awakened by the breath of love,*
*whisper forth tremulously;*
*if an ear, or loving heart*
*should open to you;*

*und wenn sich keines euch öffnet,*
*trag ein Nachtwind euch*
*seufzend in meines zurück.*

*and should none open,*
*let a night wind bear you back,*
*sighing, to mine.* F. Rückert

## Nachtwache II

*Ruhn sie? rufet das Horn*
*des Wächters drüben aus Westen,*
*und aus Osten das Horn*
*rufet entgegen: Sie ruhn!*
*Hörst du, zagendes Herz,*
*die flüsternden Stimmen der Engel?*
*Lösche die Lampe getrost,*
*hülle in Frieden dich ein.*

*Do they rest? calls the horn*
*of the watchman from the west,*
*and from the east the horn*
*calls back, "They rest!"*
*Do you hear, timorous heart,*
*the whispering voices of the angels?*
*Put out your lamp confidently,*
*and let peace envelop you.* F. Rückert

## Letztes Glück

*Leblos gleitet Blatt um Blatt*
*Still und traurig von den Bäumen;*
*Seines Hoffens nimmer satt,*
*Lebt das Herz in Frühlingsträumen.*

*Noch verweilt ein Sonnenblick*
*Bei den späten Hagerosen –*
*Wie bei einem letzten Glück,*
*Einem süßen, hoffnungslosen.*

*Lifelessly leaf upon leaf glides*
*quietly and sadly from the trees;*
*its hopes never fulfilled,*
*the heart lives in spring dreams.*

*A ray of sun still lingers*
*on the late hedge roses –*
*like on a last happiness,*
*sweet and without hope.* Max Kalbeck

## Verlorene Jugend

*Brausten alle Berge, sauste rings der Wald,*
*meine jungen Tage, wo sind sie so bald?*

*Jugend, teure Jugend, flohest mir dahin;*
*o du holde Jugend, achtlos war mein Sinn!*

*Ich verlor dich leider, wie wenn einen Stein*
*jemand von sich schleudert in die Flut hinein.*

*Wendet sich der Stein auch um in tiefer Flut,*
*weiß ich, daß die Jugend doch kein Gleiches tut.*

*Raging over the mountains, storming around the forest,*
*days of my youth, where have they gone so soon?*

*Youth, precious youth, has fled away.*
*O sweet youth, how careless I was!*

*I lost you, unfortunately, like a stone*
*someone tosses away into the torrent.*

*Even though the stone may turn around in the deep stream,*
*I know that youth does not do the same.*
Translated from the Czech by Josef Wenzig

## Im Herbst

*Ernst ist der Herbst, und wenn die Blätter fallen,*
*sinkt auch das Herz zu trübem Weh herab.*
*Still ist die Flur, und nach dem Süden wallen*
*die Sänger, stumm, wie nach dem Grab.*

*Bleich ist der Tag, und blasse Nebel schleiern*
*die Sonne wie die Herzen ein.*
*Früh kommt die Nacht: denn alle Kräfte feiern,*
*und tief verschlossen ruht das Sein.*

*Sanft wird der Mensch. Er sieht die Sonne sinken,*
*er ahnt des Lebens wie des Jahres Schluß.*
*Feucht wird das Aug', doch in der Thräne Blinken,*
*entströmt des Herzens seligster Erguß.*

*Somber is the autumn, and when the leaves fall,*
*so does the heart sink into troubled grief.*
*Still is the pasture, and to the south have flown*
*the songbirds, silently, as if to the grave.*

*Pale is the day, and pallid mists veil*
*the sun as they veil the heart.*
*Night comes early: then all strength fails,*
*and life rests in deep oblivion.*

*Man becomes mellow. He sees the sun sink,*
*he senses the end of life like the end of the year.*
*His eye grows moist, yet in his shining tears,*
*flow the most blissful outpouring of the heart.*
Klaus Groth

**Twelfth Night (Op. 42, No. 1)** **Samuel Barber**
**To Be Sung on the Water (Op. 42, No. 2)**

Samuel Barber's choral works are a relatively small but significant portion of his *oeuvre*. His most often performed *a cappella* works are the three *Reincarnations* of opus 16, composed in 1940, as well as the setting of Agnus Dei, the composer's adaptation of his Adagio for Strings, arranged in 1967. Lesser known are the two works of opus 42, which date from 1969. The texts of the two choruses are completely unrelated. The first is a setting of Laurie Lee's religious poem, which moves from darkness to light as the "sun of heaven, and the son of God" is announced. Barber's setting moves deftly through the darkness of night and the cold of winter, into the hopefulness of the coming birth, which he proclaims in fortissimo block chords. While the setting is largely tonal, Barber's use of surprising chord progressions and striking dissonances stand out. The second chorus is a mostly quiet, intimate lullaby, marked by repetitive rhythmic motifs set imitatively between the men's and women's voices. Barber opens with an ostinato-like passage in the men's voices. The women's voices introduce the main melodic material, set almost entirely in intervals of thirds and sixths. These roles are reversed partway through, then return to their original form as the piece fades into a *pianississimo* ending.

### Twelfth Night

*No night could be darker than this night,*
*no cold so cold, as the blood snaps like a wire,*
*and the heart's sap stills, and the year seems defeated.*

*O never again, it seems, can green things run,*
*or sky birds fly, or the grass exhale its humming breath*
*powdered with pimpernels, from this dark lung of winter.*

*Yet here are lessons for the final mile of pilgrim kings;*
*the mile still left when all have reached their tether's end,*
*that mile where the Child lies hide.*

*For see, beneath the hand, the earth already warms and glows;*
*for men with shepherd's eyes there are signs in the dark,*
*the turning stars, the lamb's returning time.*

*Out of this utter death he's born again, his birth our savior;*
*from terror's equinox he climbs and grows,*
*drawing his finger's light across our blood –*
*the sun of heaven, and the son of God.*

Laurie Lee

### To Be Sung on the Water

*Beautiful, my delight,*
*Pass, as we pass the wave*
*Pass, as the mottled night*
*Leaves what it cannot save,*
*Scattering dark and bright.*

*Beautiful, pass and be*
*Less than the guiltless shade*
*To which our vows were said;*
*Less than the sound of the oar*
*To which our vows were made --*
*Less than the sound of its blade*
*Dipping the stream once more.*

Louise Bogan

**Four Reveries**
**I. Echo**
**II. Remembrance**
**III. My River Runs To Thee**
**IV. Meeting At Night**

**William Hawley**

American composer William Hawley's music has been heard in London, Tokyo, Paris, New York, the Netherlands, Berlin, Darmstadt, Munich, Los Angeles, San Francisco, Seattle, Minneapolis, and other cities in the Americas, Europe, and Asia. A longtime Manhattanite, he now makes his home on the coast of Maine with his wife, Jyoti.

William Palmer Hawley was born in Bronxville, New York into the family of an English professor and poet. He was drawn early to the arts, and, following the path of music, found his métier as a composer during his student years at the Ithaca College School of Music and the California Institute of the Arts (BFA, 1974; MFA, 1976). Although his mentors were of the avant-garde (Morton Subotnick, Harold Budd, James Tenney, Earle Brown, Morton Feldman), upon entering the professional world he felt compelled to reconsider the fundamental cultural rôle of music composition, with a view towards reintegrating the emotional and spiritual elements of pre-20th century western classical music with the technical and conceptual acquisitions of Modernism, as well as the then newly-rediscovered influences of Indian and East Asian classical forms. Beginning his creative life primarily as an instrumental composer, he gradually found his work assuming a deeper expression in the realm of vocal music, unaccompanied as well as with instruments in chamber and orchestral combinations, which, through the illustration and illumination of poetry in sound, has through the ages borne the ability to elevate and enlighten the human mind and spirit.

*Four Reveries* was commissioned by Dr. Robert Bower in celebration of the 15th anniversary of his wedding to Debra Lea Goettsche, and the 15th anniversary of the founding of the Vocal Arts Ensemble of Cincinnati, who premièred them in 1995 under the baton of Earl Rivers. About the work, Mr. Hawley states:

> In setting these four lyric poems by Christina Rossetti, Percy Bysshe Shelley, Emily Dickinson, and Robert Browning, my aim was to infuse the choral texture with the very intimate qualities I found in each poem, conceiving the work as a collection of lyrical moments, each one unique, evocative, and characteristic of its poet. As the settings evolved, they seemed to take on the qualities of reveries in my mind, and thus the title emerged.

Each of the *Four Reveries* is set for eight-part SSAATTBB choir. While his harmonic language is tonal, Hawley uses an abundance of sevenths and ninths and surprising harmonic shifts. The first is a setting of Christina Rossetti's *Echo*, in which the poet hopes to communicate with her lost lover through her dreams. In the second, a setting of Percy Bysshe Shelley's *Remembrance*, the poet laments a loved one who swiftly came and went, and unlike the summer and nighttime, neither youth nor the beloved will return. In the third setting, based on Emily Dickinson's poem *My River Runs To Thee*, the poet compares her love and her desire for acceptance with a river that flows into the ocean. The fourth, by John Browning, speaks of a man traveling to meet his lover, with descriptive accounts of the landscape he encounters along the way.

## I. Echo

*Come to me in the silence of the night;*
*Come in the speaking silence of a dream;*
*Come with soft rounded cheeks and eyes as bright*
*As sunlight on a stream;*
*Come back in tears,*
*O memory, hope, love of finished years.*

*O dream how sweet, too sweet, too bitter sweet,*
*Whose wakening should have been in Paradise,*
*Where souls brimful of love abide and meet;*
*Where thirsting longing eyes*
*Watch the slow door*
*That opening, letting in, lets out no more.*

*Yet come to me in dreams that I may live*
*My very life again though cold in death:*
*Come back to me in dreams that I may give*
*Pulse for pulse, breath for breath:*
*Speak low, lean low,*
*As long ago, my love, how long ago.*

Christina Rossetti

## II. Remembrance

*Swifter far than summer's flight–*
*Swifter far than youth's delight–*
*Swifter far than happy night,*
*Art thou come and gone–*
*As the earth when leaves are dead,*
*As the night when sleep is sped,*
*As the heart when joy is fled,*
*I am left lone, alone.*

*The swallow summer comes again–*
*The owlet night resumes her reign–*
*But the wild-swan youth is fain*
*To fly with thee, false as thou.–*
*My heart each day desires the morrow;*
*Sleep itself is turned to sorrow;*
*Vainly would my winter borrow*
*Sunny leaves from any bough.*

Percy Bysshe Shelley

## III. My River Runs To Thee

*My River runs to thee–*
*Blue Sea! Wilt welcome me?*
*My River waits reply–*
*Oh Sea–look graciously–*
*I'll fetch thee Brooks*
*From spotted nooks–*
*Say–Sea–Take Me!*

Emily Dickinson

## IV. Meeting At Night

*The gray sea and the long black land;*
*And the yellow half–moon large and low;*
*And the startled little waves that leap*
*In fiery ringlets from their sleep,*
*As I gain the cove with pushing prow,*
*And quench its speed i' the slushy sand.*

*Then a mile of warm sea-scented beach;*
*Three fields to cross till a farm appears;*
*A tap on the pane, the quick sharp scratch*
*And blue spurt of a lighted match,*
*And a voice less loud, through its joys and fears,*
*Than the two hearts beating each to each!*

Robert Browning

## Drop in the Ocean

## Ēriks Ešenvalds

Ēriks Ešenvalds is one of Latvia's leading young composers, and has composed numerous orchestral, chamber, choral, vocal, and piano works that have been performed in Europe and the USA. He studied at the Jazeps Vitols Latvian Academy of Music, where he graduated in 2002. He is currently studying composition at the Academy as a post-graduate with Selga Mence. Among his honors are two Jazeps Vitols scholarships (1999, 2002) and the Vernissage Musical Centre and New Creation Foundation Scholarship (2000). In the USA, he received an Honorable Mention in the competition of the International Clarinet Association (1999, for *Impressions of Saaremaa*) and in Germany, his *From the Dim and Distant Past* was performed at the festival Young.Euro.Classic in Berlin (2002). His *Legende de la femme enmurée* for mixed choir won the 53rd UNESCO International Rostrum in the Young Composers category in 2006. Ešenvalds has served as music minister at the Riga Vilandes Baptist Church since 1999 and in 2002 became a member of the State Academic Choir *Latvija*, which has inspired a number of recent choral compositions.

*A Drop in the Ocean* was composed in memory of Mother Teresa. Ešenvalds uses several text sources, including the *Pater noster*, the Prayer of St. Francis of Assisi, a portion of Psalm 55, lyrics composed by Mother Teresa, and her famous quote about her work on earth. It opens with whistling and audible breathing to create a mystical atmosphere, following by the chanting of *Pater noster* on one note in the alto voices. The opening melody of the first sopranos is echoed in other soprano voices, while the men have a combination of sung and spoken portions of the text, building to a climax on the text *I may bring light!* The text from Psalm 55 (*Oh, that I had the wings of a dove!*) is set in ten parts, with prominent melodic material set in octaves between soprano and alto voices. The melody of Mother Teresa's lyrics (*Jesus, you are my God. . .*), written by one of the sisters at the Calcutta Mission in India, is set for a soprano soloist against a backdrop of homophonic voices. The final melodic idea, on the text *My work is nothing*, creeps in, almost imperceptibly, in octaves between the first sopranos and the third altos. As the whistles and audible breathing of the opening return, one voice part after another fades away, leaving one solo voice.

*Pater noster, qui es in coelis:*
*sanctificetur nomen tuum.*
*Adveniat regnum tuum.*
*Fiat voluntas tua, sicut in coelo, et in terra.*
*Panem nostrum quotidianum da nobis hodie.*
*Et dimitte nobis debita nostra,*
*sicut et nos dimittimus debitoribus nostris.*
*Et ne nos inducas in tentationem.*
*Sed libera nos a malo. Amen.*

*Our Father, who art in heaven:*
*hallowed be thy name:*
*Thy kingdom come.*
*Thy will be done on earth as it is in heaven.*
*Give us this day our daily bread.*
*And forgive us our debts,*
*as we forgive our debtors.*
*And lead us not into temptation.*
*But deliver us from the evil one. Amen.*
Matthew 6:9-13

*Lord, make me a channel of your peace.*
*Where there is hatred,*
*let me sow love.*
*Where there is injury,*
*let me sow pardon.*
*Where there is discord,*
*let me sow harmony.*
*Where there is error,*
*I may bring truth.*
*Where there is doubt,*
*let me sow faith.*
*Where there's despair,*
*let me sow hope.*
*Where there is darkness,*
*I may bring light.*
*Where there is sadness,*
*I may bring joy.*
The Prayer of Saint Francis of Assisi

*Oh, that I had the wings of a dove!*
*I would fly away,*
*I would flee far away and be at rest.*
*I would find my place of shelter*
*far from the tempest and storm.*
Psalm 55:6-8

*Jesus, my God, Jesus, my Spouse,*
*Jesus my Life, my Love, my all in all.*
a song of the Sisters of the Calcutta Mission, lyrics written by Mother Teresa

*My work is nothing but a drop in the ocean,*
*but if I did not put that drop,*
*the ocean would be one drop the less.*
Mother Teresa

**Chuva No Rio** **Alfredo Moura**

Alfredo Moura, a Brazilian/Portuguese composer and songwriter, was born in Salvador, Bahia, on the east coast of Brazil. He composed his first song at six years of age. He started piano lessons when he was eight years old, studying with the Swiss Professor Fritz Pierre Klose. At ten years old, he started writing for a small ensemble in his Baptist church. He studied composition in Salvador, Bahia with Lindembergue Cardoso, Ernst Widmer, and Jamary de Oliveira, and improvisation with Walter Smetak. In Vienna, Austria, he studied composition with Heinrich Gattermeyer and Kurt Schwertsik, music theory with Dieter de la Motte, and orchestration with Professor Dr. Ertrugul Sevsay. In Portugal, he studied electroacoustic composition with Prof. Dr. João Pedro Oliveira.

Moura's *Maracatu* (op. 10, for orchestra) was performed by Symphonic Orchestra of Campinas, São Paulo, conducted by Benito Juarez, and by the Symphonic Orchestra of University of Bahia, under the direction of Paulo Novaes. His *Insomnia*, for orchestra, was performed by the Symphonic Orchestra of the University of Bahia, directed by Piero Bastianelli, and *Maculelê*, for a cappella choir, was sung by Madrigal of the University of Bahia, under the direction of Lindembergue Cardoso. In the United States he wrote arrangements for the 1992 Grammy world music winner *Brasileiro* of Sergio Mendes, with performers Jeff Porcaro, Marcus Miller, Paul Jackson Jr., Jimmy Johnson, and Steve Tavaglione. In 1994 he was invited by Lalo Schfrin to arrange a song for the *Couple of Americas Conference*, and he conducted the Quincy Jones Orchestra in Miami during that presidential conference.

As a producer in Brazil, Moura's works have sold a multitude of copies. In Bahia, he produced the album *Feijão com Arroz* of Daniela Mercury, one of the most important recordings of Brazilian music history. He has also worked with artists such as Caetano Veloso, Gilberto Gil, Gal Costa, Lenine, Ivete Sangalo, Margareth Menezes, Sarajane and Carlinhos Brown. Currently, Alfredo is pursuing a Master's Degree in Jazz Arranging and Composition at the University of Louisville, studying with Professor John LaBarbera.

*Chuva* is a colorful choral work with a northeastern Brazilian flavor - more precisely, it has a Bahian sound and groove. The lyrics approach the naïve style of Brazilian/Portuguese folk songs, as many different characteristics of the music of these countries are mixed together, fluently and coherently. The lyrics guide the music with lots of humor and melancholic happiness. To be alive is to be happy – *Vida, vida, vida!* The song uses techniques such as word painting and Renaissance counterpoint combined with onomatopoeic effects and typical Brazilian nature sounds such as bird singing, ape screams, and, of course, the tribal drumming sound of modern Bahian streets.

The participation and support of the Collegiate Chorale and the artistic sensibility of its musical director, Professor Dr. Hatteberg, is an inspiration for me as a composer. I want to dedicate this piece to them. Thank you!
(*note by the composer*)

## Chuva no Rio

*A chuva*
*Que cai no rio*
*Não me molha, não!*
*Essa chuva vem do céu*
*É choro de querubim*

*A chuva*
*Que cai no rio*
*Não me molha, não!*
*Não molha, não*
*Essa chuva vem do céu*
*E nem por isso vai pingar/pegar em mim*

*A chuva*
*Que cai no rio*
*Alegra meu coração*
*Ai, quem dera se pudesse*
*Ter um rio só pra mim*
*Com peixinhos a nadar*
*Num dia bem lindo!*

*A chuva*
*A chuva cai no rio*
*E a chuva cai no rio*
*Desse jeito no Brasil*

*A chuva*
*Vai cair*
*E não vai me molhar*
*Não vai molhar ninguém*
*Não, não molha não*
*Não, não molha*
*É a chuva!*

*A chuva cai no rio...*

## Rain on the River

*The rain*
*That falls on the river*
*Doesn't make me wet. No, it doesn't!*
*This rain that comes from the sky*
*Is a cry of a cherub*

*The rain*
*That falls on the river*
*Doesn't make me wet. No, it doesn't!*
*It doesn't*
*This rain comes from the sky*
*But it will not drop on me*

*The rain*
*That falls on river*
*Makes my heart happy*
*Oh, I would be proud, if I could*
*Have one river just for me*
*With little swimming fishes*
*On a very beautiful day!*

*The rain*
*The rain that falls on the river*
*And the rain falls on the river*
*In this way in Brazil*

*The rain*
*Will fall*
*But it will not make me wet*
*No one will get wet*
*No, it doesn't make anyone wet. No!*
*No, it doesn't*
*This is the rain*

*The rain falls on the river...*

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

*presents*

# Carolyn Fassio & Jessica Lynn, *clarinets*

*Students of Dallas Tidwell*

*with*

David George, *piano*
Krista Wallace-Boaz, *piano*

# Student Recital

Tuesday Evening
November 24, 2009
5:00 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

**Take A Seat Campaign** brochures are located on the box office counter in the lobby. **Questions? Contact Tedi Vaughan at 502-852-0516 or tedi.vaughan@louisville.edu.**

# PROGRAM

Duetto II, Op. 6, Nr. 2 — Bernhard Crusell (1775-1838)
- I. Allegro agitato ma non troppo
- II. Siciliano
- III. Rondo alla Svedese

Hommage á J.S. Bach — Béla Kovacs (b. 1937)

Sonatina for Clarinet and Piano, Op. 29 — Malcolm Arnold (1921-2006)
- I. Allegro con brio
- II. Andantino
- III. Furioso

Sonata for Clarinet and Piano — Leonard Bernstein (1918-1990)
- I. Grazioso
- II. Andantino; Vivace e leggiero

## PAUSE

From *Chérubin* — Jules Massenet (1842-1912)
Lorsque vous n'aurez rien á faire (Nina's Aria)

Solo de Concours — André Messager (1853-1929)

RITUAL — Eric P. Mandat (b. 1957)
for two B-flat clarinets

# Clarinet and Chamber Music Recital

## Nov. 30, 2009, 7pm, Malcolm Bird Recital Hall

***Divertimento*** — *Malcolm Arnold (1921-2006)*

*Allegro energico*
*Languido*
*Vivace*
*Andantino*
*Maestoso*
*Piacevole*

**Robyn Welch, flute** **Lexie Langella, oboe** **Alex Ravitz, clarinet**

***Five pieces for Solo clarinet -Waltz*** — *Gordon Jacob (1895-1984)*

***Six studies in English Folk Song*** — *R. Vaughn Williams (1872-1958)*

*Adagio*
*Andante Sostenuto*

**Jennifer Brown, clarinet** **David George, piano**

***Concertino*** — *Giuseppe Tartini (1692-1770)*

*Grave*

***Dance Preludes*** — *Witold Lutoslawski (1913-1994)*

*Allegro Molto*

**Shane Evans, clarinet** **David George, piano**

***Grand duo Concertante*** — *C. Weber (1786-1826)*

*Allegro con fuoco*

**Kathryn Randall, clarinet** **David George, piano**

***Autumn Song of the Swallow (2009)*** — *Jaephus N. Craig (1987- )*

**Nicole Bass, soprano** **Michael Burkhead, clarinet** **Kathryn Randall, bass clarinet**

***Trio No. 1*** — *Franz Joseph Haydn (1732-1809)*

*Allegro moderato*
*Andante*
*Finale*

**Megan Dutcher, flute** **Kathryn Randall, clarinet** **Amy Feketik, bassoon**

The University of Louisville School of Music

*presents the*

# New Music Festival

November 9-12, 2009

*with*

## Augusta Read Thomas

*featured composer*

NEW MUSIC

at the university of louisville

NEW MUSIC at the university of louisville

# New Music Festival
## November 9-12, 2009

## Augusta Read Thomas
*featured composer*

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### The New Music Festival Organizing Committee

Dr. Kent E. Hatteberg
Dr. Steve Rouse
Dr. Frederick Speck
Dr. Krzysztof Wolek
Professor Kimcherie Lloyd
Dr. Marc Satterwhite
Dr. Krista Wallace-Boaz
Dr. Anne Marie de Zeeuw

The School of Music dedicates the 2009 New Music Festival to the memory of our friend Frank Abell, a great supporter of the school and of new music in our community. Mr. Abell was a graduate of St. Xavier High School, the University of Louisville and Columbia University. Returning to Louisville in 1982 after a successful career in banking in Manhattan at Manufacturers Hanover Trust Company, Frank became immersed in the cultural life of the city. He was a life member of the Louisville Orchestra Board of Directors, a loyal supporter of the Louisville Chamber Music Society, and for fifteen years was a jurist for the prestigious University of Louisville Grawemeyer Award for Music Composition. His sponsorship was critical to the creation of the Frank Robert Abell Young Composer Competition for New Chamber Music. For this support, and all the other countless ways he supported the cause of new music in our community, we are most grateful and honored to remember his support through the dedication of the 2009 festival.

UNIVERSITY OF
LOUISVILLE®
SCHOOL OF MUSIC

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. This association was established through the connections between the School of Music and the Louisville Orchestra during their distinguished history in new music performance and, more recently, through the school's administration of the internationally recognized University of Louisville *Grawemeyer Award for Music Composition*. The commitment of the school to the creation and performance of new musical works is highlighted in our mission statement which affirms:

> *The University of Louisville School of Music is committed to teaching music as an artistic, academic and professional discipline; to fostering in a variety of ways and for diverse communities the creation, performance, study, teaching, and therapeutic use of music; and to contributing innovative musical leadership in the city of Louisville and beyond.*

The New Music Festival for 2009 features student and faculty artists of the School of Music, including the faculty chamber music ensembles, our digital music composition studio, the University Wind Ensemble, the University Symphony Orchestra, the University New Music Ensemble, and the Collegiate Chorale and Cardinal Singers. The New Music Festival is especially pleased to welcome the presence of the 2009 festival composer-in-residence August Read Thomas and to feature performances from her extensive catalogue of works.

Finally, our 2009 festival include performances of the winning works from two new competitions sponsored by the Division of Music Theory and Composition, The 2009 Frank Robert Abell Young Composer Competition for New Chamber Music and The University of Louisville Young Composer Competition for New Electro-Acoustic Music. We are pleased to welcome the winning composers of these competitions, Kurt Isaacson and Heather Stebbins to Louisville to accept their prizes.

Sadly, the sponsor of the Chamber Music Competition and great friend of new music in Louisville Frank Abell, passed away on September 27 after an extended illness. The School would like to dedicate the 2009 New Music Festival to his memory with our respect and gratitude.



Christopher Doane
Dean, School of Music
University of Louisville



# BIOGRAPHY

The music of Augusta Read Thomas (b. 1964) is majestic, it is elegant, it is lyrical, it is "boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music."(Philadelphia Inquirer) Her deeply personal music is guided by her particular sense of musical form, rhythm, timbre, and harmony. But given this individuality, her music is affected by history – in Thomas' words, "Old music deserves new music and new music needs old music." For Thomas, this means cherishing her place within the musical tradition and giving credit to those who have forged the musical paths she follows and from which she innovates. "You can hear the perfumes of my metaphorical grandparents," Thomas states, "there is a wonderful tradition that I adore, I understand, and care about, but I have my two feet facing forward." Thomas' vision toward the future, her understanding of the present, and her respect for the past is evident in her art. Most striking in her music, though, is its exquisite humanity and poetry of the soul. The notion that music takes over where words cease is hardly more true than in Thomas' musical voice.

The American Academy of Arts And Letters has elected Augusta Read Thomas to membership. She was inducted in May 2009. The American Academy of Arts and Letters is an honor society of 250 architects, composers, artists, and writers. The honor of election is considered the highest formal recognition of artistic merit in the United States.

The citation, read at her induction into the American Academy of Arts and Letters, in May 2009:

> "Augusta Read Thomas's impressive body of works embodies unbridled passion and fierce poetry. Championed by such luminaries as Barenboim, Rostropovich, Boulez, and Knussen, she rose early to the top of her profession. Later, as an influential teacher at Eastman, Northwestern and Tanglewood, chairperson of the American Music Center, and the Chicago Symphony's longest-serving resident composer, she has become one of the most recognizable and widely loved figures in American Music."

A passionate and devoted teacher, Augusta writes, "Teaching is a natural extension of my creative process and of my enthusiasm for the music of others. Working with students is a joy, a deeply felt commitment, part of my creative existence." She is in very close touch with 15-years of students. She is a devoted listener to the music of others and as such has a broad and deep knowledge of the music of our time.

Augusta was an assistant then associate professor of composition at the Eastman School of Music from 1993-2001, and from 2001 until 2006 was the Wyatt Professor of Music (Endowed Chair) at Northwestern University. She currently continues her involvement with Northwestern University by serving on the Dean's Music Advisory Board. In the summers she often teaches at the Tanglewood Music Center. Augusta was the Director of the Festival of Contemporary Music at Tanglewood in 2009. Frequently Ms. Thomas undertakes residencies in colleges, universities, and festivals across the country and in Europe.

Born in Glen Cove, New York, Thomas was the Mead Composer-in-Residence with the Chicago Symphony Orchestra from May 1997 through June 2006, a residency that culminated in the premiere of Astral Canticle – one of two finalists for the 2007 Pulitzer Prize in Music.

*the New Music Festival presents*

# Faculty Artists:
# New Chamber Music

Monday, November 9, 2009 at 8:00 p.m.
Margaret Comstock Concert Hall

## PROGRAM

Scherzi Musicali (2007) — Augusta Read Thomas (b. 1964)

Michael Tunnell, *trumpet*
Ansyn Banks, *trumpet*
Bruce Heim, *horn*
Brett Shuster, *trombone*

Pulsar (2003) — Augusta Read Thomas

Brittany MacWilliams, *violin*

String Quartet No. 0, Op. 1 (1942-43) — Karel Husa (b. 1921)
Allegro moderato
Adagio
Allegro moderato

**AMERICAN PREMIERE**
**Louisville String Quartet**
J. Patrick Rafferty & Brittany MacWilliams, *violins*
Chien-Ju Liao, *viola*
Paul York, *cello*

## PAUSE

Grave (1981) — Witold Lutosławski (1913-1994)
*Metamorphoses for Cello and Piano*

Paul York, *cello*
Krista Wallace-Boaz, *piano*

Dancing Helix Rituals (2007) — Augusta Read Thomas

J. Patrick Rafferty, *violin*
Dallas Tidwell, *clarinet*
Krista Wallace-Boaz, *piano*

# PROGRAM NOTES

**Scherzi Musicali - Augusta Read Thomas**

Dedicated to present, past and future horn students of Gail Williams, Scherzi Musicali for brass quartet (two trumpets in c, horn and trombone) was commissioned by Gail Williams and premiered by Charles Geyer, Barbara Butler, Michael Mulcahy & Gail Williams on the Chicago Chamber Musicians Concert Series, on October 21 and 22, 2007 in Chicago.

This three-and-a-half minute virtuosic and fun-spirited quartet is fanfare-like — a blend between the perfumes of: Bebop, Stravinsky, Bartok, the florid kind of trumpet writing in Bach, and jazz swing rhythms all mixed into one personal and integrated composition. Toward the end of the composition, there are 2 optional bars, a few bars apart from one another, in which the horn player is allowed to perform one or two 12-15 second cadenzas which must be in the style and syntax of the compositions' materials. We shall have to wait to hear if the horn player, Bruce Heim, has decided whether or not to play 1 or both of these cadenzas. Aside from these two optional cadenzas, the notation for *Scherzi Musicali* is extremely precise and nuanced. (It might be worth noting that the composer played trumpet for 13 years in a past life and deeply loves to write for Brass.)

Tonight's cadenza is dedicated to Gail Williams.

*- Augusta Read Thomas, 2007*

**Pulsar - Augusta Read Thomas**

My music must be passionate; involving risk and adventure such that any given musical moment may seem surprising when first heard but, a millisecond later, seems inevitable. I think of my music as nuanced lyricism under pressure! That said, my primary artistic concern is to communicate in an honest and passionate voice, being faithful to my deepest inner promptings and creative urges. This way, any willing listener, irrespective of prior musical knowledge, training or background can engage with my music.

Every listener brings their own unique perspective to the listening process. In *Pulsar* I offer them aesthetic engagements with the world and with themselves as I, too, undertake a mission of self-discovery. Music of all kinds constantly amazes, surprises, propels and seduces me into wonderful and powerful journeys. I care deeply that music is not anonymous and generic — easily assimilated and just as easily dismissed and forgotten. *Pulsar* has passionate, urgent, seductive and compelling qualities of often complex (but always logical) thought allied to sensuous sonic profiles.

My favorite moment in any piece of music is that of maximum risk and striving. Whether the venture is tiny or large, loud or soft, fragile or strong, passionate, erratic or eccentric — the moment of exquisite humanity and raw soul! All art that I cherish has elements of order, mystery, love, recklessness and desperation. For me, music must be alive and jump off the page and out of the instrument as if SOMETHING BIG IS AT STAKE.

This artistic credo leads me to examine small musical objects (a chord, a motive, a rhythm, a color) and explore them from many perspectives. These different perspectives reveal new musical potentials which develop the musical discourse. In this manner, and in *Pulsar* in particular, the music takes on an organic, circular, self-referential character which, at the same time, has a forward progression.

*Pulsar,* for solo violin, was commissioned by the BBC, jointly with the Royal Philharmonic Society, composed for and premiered by Ilya Gringolts. The premiere took place on March 17th at the Wigmore Hall in London.

*- Augusta Read Thomas, 2003*

**String Quartet No. 0 - Karel Husa**

Written in 1942-43 during Husa's studies at the Prague Conservatory, this quartet was not performed until the Apollon Quartet gave the first performance in Prague on 23 February 2000, in the Lichtenstein Palace, at the

concert organized by the Society for the contemporary music (Pritomnost). It is Husa's first composition, but it bears the number "0" because the composer considered it a "learning" piece; Husa designated his Sonatina for piano as "opus 1" even though it was composed after the String Quartet. Tonight's performance marks the American premiere of this work.

**Grave - Witold Lutosławski**
**Metamorphoses for Cello and Piano**

*Grave*, subtitled *Metamorphoses for Cello and Piano*, received its first performance in April 1981 in Warsaw. Cellist Roman Jablonski and pianist Krystyna Brucinska premiered the work.

**Dancing Helix Rituals - Augusta Read Thomas**

Commissioned by the Verdehr Trio and Michigan State University and dedicated with admiration to the Verdehr Trio, *Dancing Helix Rituals*, for violin, clarinet, and piano, was composed in 2006.

Although I feel this music stands fully on its own as art music, this composition should be performed along with dancers if possible. The early Stravinsky ballets are works I hold in great reverence, have studied, love, follow, etc. — and as a result, I tend to hear and feel all of my music, in particular my orchestral works, as music suitable for dance. As I compose, I sing, dance, move, and conduct at my drafting table. The process is visceral. My ears and mind are both analytical as well as intuitive — and I "feel" and "hear" every note and rhythm and color clearly. (I hope you can perceive that meticulousness and precision.)

This is music composed with the whole ear and whole body. There is a highly refined logic to every nuance which stems from the sound, in context, on its own terms. The sounds are varied, colorful, crosscut, unexpected, and yet hopefully sound inevitable in the way that a jazz improvisation sounds both spontaneous and unpreventable. This 10-minute trio was inspired by the generosity of spirit, energy, and dedication of the Verdehr Trio. The score is marked with words including: passionate, bright, driving, with flair and ritualistic energy, clock-like and mechanical, scurrying and playful, majestic and stately, funky, syncopated, jazzy, colorful, fanfare-like, romp-like, light and bouncy. It required a great deal of energy to compose this piece because it is basically 10 minutes of fast music. (Lots of notes! No "LARGO" chorales.) And it requires the same force of the virtuoso players today, to which I offer my heartfelt gratitude.

*- Augusta Read Thomas*

*the New Music Festival presents*

# Electronic Music

Tuesday, November 10, 2009 at 8:00 p.m.
Malcolm Bird Recital Hall

## PROGRAM

4WayStop — collective improvisation

Allison Ogden, *clarinet & computer* (FireWire)
Jaroslaw Mamczarski, *computer* (Loadbang Ensemble)
John Ritz, *cello, room acoustics & computer*
Krzysztof Wolek, *piano & computer* (FireWire, Loadbang Ensemble)

*rush me to shadows* (2007) — Heather Stebbins

cello and tape
Heather Stebbins, *cello*
**2009 Winner of the University of Louisville Young Composition Contest for New Electro-Acoustic Music**

S Phase (2007) — Lance Putnam

video

Divertimento I (2003) — Jaroslaw Mamczarski

piano and tape
Krista B Wallace-Boaz, *piano*

Blue Cycle: Noise (2008) — Ted Cofey

video

surface.horizon (2009) — Allison Ogden

violin, percussion and live electronics
Scott Moore, *violin*
Aaron Kausing, *percussion*
Allison Ogden, *electronics*

Concert Design and Sound Engineer – Krzysztof Wolek

### rush me to shadows - Heather Stebbins

The cello is often considered one of the more elegant instruments; even so, it is capable of making harsh, often obtrusive, noise. *Rush me to Shadows* explores both facets of the instrument exclusively and in union by juxtaposing pre-recorded samples and composed, live acoustic cello. The piece begins with a chaotic rush of sound in both the electronic and acoustic components. They eventually settle into an ambient exploration of tone color, but this mellow sound world is soon transformed into another chaotic dive into the cello's more unnatural side.

### S Phase - Lance Putnam

S Phase is a musical metaphor of the work a cell undergoes during interphase to prepare for division. S phase is the part of the cell cycle where DNA is replicated. This work was inspired by observing that Lissajous figures made from harmonic waveforms can be made to split into two symmetric pieces by removing even harmonics. This splitting resembles the appearance of chromosomes after a cell's S phase. The underlying construct of the piece is a single low-frequency harmonic waveform shaped by various filters and delays. The filters control the curvature of the form and the delays cause the form to split into several pieces. Two additional delayed versions of the waveform are used to create a coherent three-dimensional Lissajous figure. This mapping of time onto space reveals the phase relationships of a complex waveform- something hidden from our sense of hearing. Observing the fact that sounds in nature are produced by disturbances, a frequency-domain technique of "detoning" is used to remove spectral components of the waveform that do not change in amplitude over time. The piece was composed using custom software that allowed the synthesis parameters of the system to be captured and morphed between continuously over time. The piece unfolds as one continuous evolution of the synthesis parameter space.

### Divertimento I - Jaroslaw Mamczarski

*Divertimento I* was composed for an outdoor performance in the beautiful environment of Polish Beskidy mountains. Formerly called *Weather Project, Divertimento I* explores the contrasts between the sounds of nature and the sounds of culture.

### Blue Cycle: Noise - Ted Cofey

Blue Cycle: Noise (2008) belongs to a cycle of electroacoustic and tape-plus text-sound works dedicated to teachers and mentors. My texts address a related set of aesthetic and social topics including noise, production value, coherence, the open work, and transcendence. The project offers an excuse to soak in classics by Dodge, Lansky, Stockhausen, Westerkamp, and Wishart (to name a few). While FFT-based, wavelet and other 'current' techniques of audio analysis and resynthesis are used to generate materials, I also explore the more venerable methods — vocoding, LPC, FOF, VOSIM, &c. — implementing real-time instruments with live performance capabilities. The music plays with the bounty of social meanings that spill out when 'quality-of-sound' is activated and radicalized as a parameter, and more generally develops syntaxes and structures appropriate to the texts.

1. noise is only ever an overwhelming,
   in some provisional [temporal, spatial, conceptual] context,
   of a particular subject's ability to re-/cognize pattern.
2. noise needn't be noise 'in fact'.
3. noise is a description.
   'noise' instantiates, refers to and means a context;
   called out, it turns [in turn] to call out qualities of subjectivity.
   [the parent of this fact is the fact that distinction
   generates both subjectivity and the world.]
4. . . .
   insofar as phenomena might be autonomous,
   considered with-out their subjects,
   there are always, simultaneously, other contexts
   in which to find the self-same 'noise' phenomena

yielding stable categories ['pattern']:
. . .
order jumping [as lateral movement] is the case --
hence the term noise itself.

5. all else equal, noise is of a higher logical type than signal. [not true]
6. a subject's ability to re-/cognize pattern might be overwhelmed such that
'overwhelmed' is an apt and obvious description --
as when phenomena are reckoned to be dense.
yet nothing is of greater density than La Monte Young's fifth.
what bears upon 'density' [as upon 'complexity']
is the subject's impedance, as it were.
[beginning any sort of intercourse, we do well to attend to impedance matching.]
and-or IT IS A MATTER of the outward-pointing phenomenon --
outward to greater contexts, orders and wholes
[including that of the well-tuned mind].
the sphere is a simple form.
7. there is no time so small that syntax is not in play.
one, two, three.
noise is always available.
8. in the 'real' world, it's safest to say only 'hi.'
9. not to effect equiprobability of message in message space [a dull 'entropy'],
but rather a perception of equiprobability of message space
[allowing some message spaces are more equiprobable than others]:
non-linear order switching [from your nose to your toes];
play, [Brün's] 'composition', ex stasis.
with any luck [and 'necessarily'], re-con-figuration of message space
catalyzes re-con-figuration of self --
with any luck reveals how radically
is self con-figured to begin with.
[this is holy]
and everything is still.
10. signal is the price we pay for noise.
Fümms bö wö tää zää Uu,
pögiff,
kwii Ee. [Schwitters]
11. phenomena that yield no stable categories,
that cannot be captured by the flanking maneuver of [logical] order jumping,
are ipso facto beyond reason and language, point only,
bear but are unseen, known and transmissible only by their effects -- if at all,
are un-tamable, sublime, are transcendental -- as transcendental
as 'true' randomness -- that is: if, then the provenance of god.
either they cannot be apprehended by the mind of the symbolic order
or they cannot be recorded by it.
12. noise is freedom predicated on ignorance --
else we claim our godhead.
there is only one manner of mind, only one moment at which
noise and signal are one -- and this being thou art.
13. one, two, three.

**surface.horizon - Allison Ogden**

*surface.horizon*, for violin, percussion and Max/MSP was written in Louisville, Kentucky in the fall of 2008 and winter of 2009. While working on *surface.horizon*, I became very fascinated by how acutely aware I was of the functioning of both my body and mind during long distance runs, and how such awareness is akin to meditation. Indeed, I came to see that distance running is a meditation. It was out of such thoughts and the many hours spent alone, hitting the pavement on cold Sunday mornings, that *surface.horizon* came into being.

*the New Music Festival presents*

# University New Music Ensemble
# University Symphony Orchestra

Wednesday, November 11, 2009 at 8:00 p.m.
Margaret Comstock Concert Hall

## PROGRAM

University New Music Ensemble
Frederick Speck, *director*

Capricious Angels (2009) — Augusta Read Thomas (b. 1964)

Jennifer Van Wie, *flute*
Dylan Lloyd, *clarinet*
Kaitlyn Doyle, *violin*
Jason Palamara, *violin*
Lexie Langella, *oboe*
Kate Swope, *horn*
Aaron Neumann, *violin*
Michael Hill, *viola*
Frederick Speck, *conductor*

Black Swan (2008) — Kurt Isaacson (b. 1986)

**AMERICAN PREMIERE**
Amy Ensel, *flute*
Michael Schroeder, *mandolin*
Aaron Neumann, *violin*
John Carey, *percussion*
**2009 Winner of the Frank Robert Abell Young Composition Contest for New Chamber Music**

Island Prelude (1988)
for one oboe and wind quintet — Joan Tower (b. 1938)

**Louisville Winds †**
Kathleen Karr, *flute*
Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet*
Matthew Karr, *bassoon*
D. Bruce Heim, *horn*

† Faculty Ensemble

Torn Canvases (2009)

Matthew Tommasini
(b. 1978)

Jennifer Van Wie, *flute*
Alex Ravitz, *bass clarinet*
Ryan Olexa, *alto saxophone*
Gregg Alvarez, *trumpet*
Chris Schmidt, *tuba*
Robert Acosta, *clarinet*
Trenton Barrick, *soprano saxophone*
Kathryn Swope, *horn*
Ian Gregory, *trombone*
Leah Sproul, *piano*
John Carey & Aaron Klausing, *percussion*
Frederick Speck, *conductor*

"Deciso" from *Jaribu Dreaming* (1990)

Peter Sculthorpe
(b. 1929)

Aaron Neumann & Kaitlyn Doyle, *violins*
Michael Hill, *viola*
Jon Marietta, *cello*

## INTERMISSION

University Symphony Orchestra
Kimcherie Lloyd, *director*

To Music (1994)

John Corigliano
(b. 1938)

*Another November* for Tenor and Orchestra (2009)
Black, frost-cold distance...
...vocalise meccanico
...mirages and apparitions
...the pillars of heaven tremble
...leopards of the moon
...and darkened air

Frederick Speck
(b. 1955)

**WORLD PREMIERE**
Daniel Weeks, *tenor*

*Terpsichore's Dream* for Chamber Orchestra (2007)

August Read Thomas
(b. 1964)

# PROGRAM NOTES

## Selections by the University New Music Ensemble

### Capricious Angels - Augusta Read Thomas

*Capricious Angels* falls into four sections, played without pause. Most vaguely and loosely it might be described as FAST, SLOW, FAST, SLOW, with each section lasting just under three minutes. There is an inevitability of form — an arch with lots of variety of character and moods. The entire work can be thought of as a chain-link of variations upon variations, extremely integrated, organic, and holistic. The notation is highly nuanced, with detailed articulations, dynamics, and other descriptive details. The virtuosity of the work comes from inside the music. The finesse (rhythmically, motive-wise, form-wise, note-wise, timbre wise, etc.) is natural and organic and not "commercial" nor "kitsch." The inner focus and precision is what interests me about this composition.

The opening features the solo flute in a three minute virtuosic solo, which is capricious, playful, majestic, florid and sincere. The rest of the ensemble serves as a kind of sounding board, echoing the soloist and providing a rich harmonic context for the whimsical and spirited tune. At times, other soloists, asserting their presence, interrupt the flute solo. The playfulness, and almost improvisatory feel to some of the rhythms, is almost like Jazz scat. The use of warm, resonant bowed notes in contrast to pizzicato notes in the strings is a sub-layer of color that runs throughout the entire composition and is clearly established in these opening minutes. The playfulness of the pizzicatti and pizz-like, spunky gestures and colors kee ps the work light, airy and impulsively spontaneous. The flute solo melts into a slower, lyrical, warm and resonant second episode, which, in some ways, is chorale-like, in contrast to the more contrapuntal and fiery nature of the opening section. There is a kind of "long note" phrasing, space, patience and lilt to this section. How a long note is played — the exact vibrato that is used, for instance — is key here. The resonance, created by only a few musicians, sounds almost orchestral in places. Gradually, in a spacious transition, this second section progresses toward a more animated and active music, which presents itself, at first, with trills and pizzicati. This third section is a variation on the earlier faster music, but clearly progresses forward and spirals outward. The final section of the work is almost "prayerful." There is a kind of unity of purpose, from each of the members of the ensemble, which merges into one harmonically rich cadence.

*- Augusta Read Thomas*

### Black Swan - Kurt Isaacson

Coming near the close of my third year at Oberlin Conservatory of Music, I decided the time had come to focus on a small, self-contained work. In that same year I had produced several works that explored the concepts of timbre, temporality and, to a certain extent, "narrative" structure at great length and in a decidedly consuming manner. With the instrumentation lined up, *black swan* was meant to be a cohesion of many of the aforementioned concepts in a simpler form – the mixed quartet of flute, mandolin, violin and percussion offered a distinct "character" (in many senses of the word) for each instrument while still maintaining a particular unity among the group.

What soon resulted was unlike anything that I had originally expected. This is not to say that I had "lost control" of the piece, no; rather, *black swan* began to engulf me with cutting, lingering questions during the writing process.

There exists in *black swan* my frustration with a world turned against itself – it is at once highly political while, at the same time, a commentary on this very quality through an introverted sonic realm. In fact, as the piece progresses, I deliberately coax the music to constantly question itself – a sort of growing criticism that eventually leads to near-parody, but with every intention of hiding its aims until its last breath. In other words, the balanced "sheen" of *black swan* is peeled back to expose the bubbling surface underneath, and, at its close, a frenzy of mutated "characters" occupy the musical space.

A "black swan," on one hand, is any governing philosophical or scientific doctrine that is suddenly (and rightly) disproved (for example, Western philosophy of science affirmed for many years that "all swans are white," only to be proven wrong by the eventual discovery of black swans in Australia). On the other hand, a "black swan"

is a political theory identifying sudden, massive, and nearly incomprehensible events that subsequently alter the course of history.

*black swan* was originally premiered at the 2008 soundSCAPE New Music Festival in Pavia, Italy. Tonight's performance constitutes the American premiere of the work. I would very much like to express my sheer gratitude to the University of Louisville's Department of Music for this opportunity and to the individual performers for their hard work and preparation.

*- kurt isaacson*

**Island Prelude - Joan Tower**

*Island Prelude* was commissioned by three wind ensembles – Quintessence, the Dorian Quintet, and the Dakota Quintet – as part of a National Endowment for the Arts Consortium Commissioning Grant to have three groups premiere three works by three composers. Nancy Clauter and Quintessence gave the first performance in the Kerr Cultural Center of Arizona State University on April 9, 1989. The *Prelude* is one of the rare wind quintets where one instrument is a soloist throughout, supported by the rest of the ensemble. Here, the oboe takes the lead. The complicated rhythmic nuances give the piece the improvisatory feeling of a prelude. The varied colors of the wind instrument join and separate from the oboe throughout the work, providing an ever-changing background for its arabesques.

*- Kaelah Williams*

**Torn Canvases - Matthew Tommasini**

*Torn Canvases* is inspired by the abstract expressionist painting style of Jackson Pollock. The piece imagines a video camera panning across a large canvas made up of layers of fragmented paint drippings and splotches. The ensemble is divided into three groups on stage, each representing musical "layers" of chiming chords and fragmented jazz riffs, which are piled on one another, creating rhythmically charged collages of sound. The climax of the work comes when the entire ensemble plays together, evoking the sound of a giant bell, transforming into the sound of a driving jazz ensemble.

*- Matthew Tommasini*

**"Deciso" from *Jaribu Dreaming* - Peter Sculthorpe**

The quartet *Jaribu Dreaming* is one of a number of works finding their inspiration in the Kakadu National Park in Northern Australia. This string quartet has an unusual descriptive quality. Its strange, static harmonies and floating sounds create a dream-like impression, typical of the music that has made Sculthorpe one of Australia's best-known composers. The quartet, nearly 15 minutes long, is in two movements. The first, Deciso, is built around rhythm patterns found in Aboriginal didjeridoo music, which Sculthorpe says are echoed in the rhythmic walking gait of the jaribu, a kind of stork. Decisive, staccato bowing, percussive treatment of the strings, and overlapping rhythms are main features of this active movement. The longer slow movement, Liberamente; Estatico is happy meditative music. It is built on an Aboriginal theme notated in 1802, plus two typically Australian rhythmic patterns. A faster middle section represents the imaginary looking cross the Arafura Sea to Indonesia in its use of Balinese rhythms.

*- Kaelah Williams*

## Selections by the University Symphony Orchestra

**To Music - John Corigliano**

*To Music* is a short, lyrical, and introspective piece, involving the orchestra and some offstage players. The onstage orchestra plays a long choral-like passage, answered by short fanfare elements. Later the offstage players take up these fanfare elements, and the ensemble builds to a peak before resolving into a gentle setting of Schubert's masterly song *An die Musik* (hence the title of the work), form which all the earlier fanfare elements were taken.

*Another November* - **Frederick Speck**

Edward Rowland Sill (1841-1887)

Space

Black, frost-cold distance, sparsely honey-combed
With hollow shells of glimmering golden light;
Mere amber bubbles floating through the night,
Lit by one centred sparkle, azure-domed,
With circling motes where life hath lodged and roamed.

Thomas Bailey Aldrich (1836-1907)

Apparitions

At noon of night, and at the night's pale end,
Such things have chanced to me
As one, by day, would scarcely tell a friend
For fear of mockery.

Shadows, you say, mirages of the brain!
I know not, faith, not I.
Is it more strange the dead should walk again
Than that the quick should die?

Lines from the Book of Job 26:7-11

He stretches out north over empty space; He hangs the earth over nothing.
He binds up the waters in His thick clouds, yet the clouds do not burst under their weight.
He covers the face of His throne, and spread His cloud over it.
He compassed the waters with bounds, until the day and night come to an end.
The pillars of heaven tremble...

William Butler Yeats (1865-1939)

Lines Written in Dejection

When have I last looked on
The round green eyes and the long wavering bodies
Of the dark leopards of the moon?
All the wild witches, those most noble ladies,
For all their broom-sticks and their tears,
Their angry tears, are gone.
The holy centaurs of the hills are vanished;
I have nothing but the embittered sun;
Banished heroic mother moon and vanished,
And now that I have come to fifty years
I must endure the timid sun.

William Cullen Bryant (1794-1878)

November

Yet one smile more, departing, distant sun!
One mellow smile through the soft vapory air,
Ere, o'er the frozen earth, the loud winds run,
Or snows are sifted o'er the meadows bare.
One smile on the brown hills and naked trees,
And the dark rocks whose summer wreaths are cast,
And the blue gentian-flower, that, in the breeze,
Nods lonely, of her beauteous race the last.
Yet a few sunny days, in which the bee
Shall murmur by the hedge that skirts the way,
The cricket chirp upon the russet lea,

And man delight to linger in the ray.
Yet one rich smile, and we will try to bear
The piercing winter frost, and winds, and darkened air.

*- All texts are public domain.*

*Terpsichore's Dream* - **August Read Thomas**

*Terpsichore's Dream,* composed in 2007, and scored for a chamber orchestra consisting of 2 flute (2nd doubles piccolo), 1 oboe, 2 clarinet in Bb (2nd doubles bass clarinet in Bb), 1 bassoon, 2 horn, 2 trumpet, 1 trombone, 4 percussion, piano (doubling celesta), 2 harps and strings, is dedicated with admiration and gratitude to Cliff Colnot.

The work, of 17-minutes duration, was premiered on October 18, 2007 by the Utah Symphony, Cliff Colnot conducting. I wish to thank the Utah Symphony, in particular, Clovis Lark and Elizabeth Cusato for their vision, effort and kindness in making this project possible.

In Greek mythology, Terpsichore ("delight of dancing") was one of the nine Muses, ruling over dance and the dramatic chorus. She lends her name to the word "terpsichorean" which means "of or relating to dance". She is usually depicted sitting down, holding a lyre, accompanying with her music to the dancers' choirs. She is sometimes said to be the mother of the Sirens by Achelous. Her name comes from the Greek words ("delight") and ("dance").

The music starts with a lilting, light-footed and colorful dance in 6/8 meter which, when interrupted by other mixed meters, gives a feeling of playful surprise to the rhythmic motion. As Terpsichore is often seen holding a lyre, this opening therefore features two harps, with the strings playing pizzicato to emulate a harp. Gradually a floating solo flute line is excited out of the harmonies, which leads into an episode mostly for woodwinds. That transforms into a passage of slow, glowing, warm and resonant harmony, which features a long trombone solo and can be felt as a "slow movement." Delicate, sparkling, glistening plucked sounds, played by two harps, celesta, piano, a variety of bells, string harmonics, and string pizzicatti, emerge from the slow music – ethereal, subtle, terpsichorean - and transform what was established at the start of the piece. From here until almost the end, continuous fast (lots of notes!), animated, virtuosic, high-energy music takes over. Blocks of sound-worlds are juxtaposed in an early-Stravinsky-like (Rite of Spring) manner. For instance you will hear a block of chord progressions, and then a block of low register jig-like gambols, and then a block of rhythmically animated tunes intertwined. These, and various other sections, crosscut quickly and very gradually coalesce. The final dreamy and spacious 80 seconds of the work shall remain a surprise.

*- Augusta Read Thomas, 2007*

# University Symphony Orchestra

Kimcherie Lloyd, *director*
Matthew Butterfield, *assistant conductor*
Rodney Younger and Bryen Warfield, *managers*
Amy Ensel, *librarian*

### First Violin
Kate Doyle †
Mike Lambert *
Steve Kinnamon
Anna Dolan
Aaron Neumann
Nathan Chapman
Brittaney Washam
Catherine Tyree

### Second Violin
Gabrielle Boguslaw *
Jacob Head
Rebekah Markoski
Courtney Schisler
Courtney Morrison
Ashley Wolf
Melinda Weiner
Hannah Chalk

### Viola
Michael Hill *
Alison Simpson
Tom Coovert
Felicia Hogan
Elena Dias
Brittany Whelan
Lauren Henley

### Cello
Molly Goforth *
Jon Marietta *
Byron Farrar
Luke Darville
Lindsey Becker
Audrey Bowlds
Laurel Yoder
Chelsea Getty
Ryan Snapp

### Bass
Matthew Boothe *
Jake Siener
Andrew Witten
Eli Raines
Aaron May
Catherine Craig
Ben Heckel
Aaron Shockley
Karli Bailey
Sam Zaccone
Jordan Wright

### Piccolo
Kaila Washington

### Flute
Jennifer Van Wie *
Mimi de Guzman
Lauren Cannady

### Oboe
Lexie Langella *
Teil Buck
Jasmine Psalm

### English Horn
Lexie Langella

### Clarinet
Dylan Lloyd *
Samantha Holman
Robert Acosta

### Bass Clarinet
Alex Ravitz

### Bassoon
James Young *
Jackie Royce

### Horn
Kate Swope *
Justin Warner
McKenna Hynes
Ian Wolfe
Ben Taylor

### Trumpet
Gregg Alvarez *
Mike Teglasi
Steven Cocchiarella
Robbie Elliot

### Trombone
Ian Gregory *
Krista Eifler

### Bass Trombone
Joe Murrell

### Tuba
Chris Schmidt *
Adam Edwards
Bryen Warfield

### Percussion
John Carey *
Rodney Younger
Elena Michels
Sam Rouster
Jimmy Weixler

### Harp
Lydia Falconnier

### Piano/Celeste
James Sparks

### Keyboard
Caroline Drury

† *concert mistress*
* *principle*

*the New Music Festival presents*

# University Wind Ensemble
# University Cardinal Singers & Collegiate Chorale

Thursday, November 12, 2009 at 8:00 p.m.
Margaret Comstock Concert Hall

## PROGRAM

University Wind Ensemble
Frederick Speck, *director*

| | |
|---|---|
| Ring, Flourish, Blaze (2000) | Augusta Read Thomas (b. 1964) |
| Waking Angels (1996) | David Gillingham (b. 1947) |
| Fantasma Lunare (2009) | Yo Goto (b. 1958) |
| Magnetic Fireflies (2001) | Augusta Read Thomas |

## INTERMISSION

University Cardinal Singers
Kent Hatteberg, *director*

| | |
|---|---|
| Midsummer Blaze: Alleluia (1993) | Augusta Read Thomas (b. 1964) |
| The Spheres (2008) | Ola Gjeilo (b. 1978) |

Hymnus de Sancte Andree Apostole (2006) — Tarik O'Regan (b. 1978)

The Rub of Love (1995) — Augusta Read Thomas

Erin Keesy & Jenifer Thomas, *soloists*

Beneath This Dome (2009) — Nathan Jones (b. 1983)

Jubilate Deo – Psalm 100 (2008) — Ko Matsushita (b. 1962)

## University Collegiate Chorale
Kent Hatteberg, *director*

Four Reveries (1995) — William Hawley (b. 1950)
I. Echo
II. Remembrance

The Rewaking (2005) — Augusta Read Thomas

Dazzle of Day (1998) — Edie Hill (b. 1962)

Erin Keesy & Jenifer Thomas, *sopranos* Carlisle Schoner, *alto*
Joshua Hein, *tenor* Phillip Morgan, *baritone*
Stephen Mattingly, *guitar*

A Drop in the Ocean (In Memory of Mother Teresa) (2006) — Ēriks Ešenvalds (b. 1977)

Erin Keesy, *soprano*

Chuva no Rio (1992) — Alfredo Moura (b. 1964)

Lydia Cox, *soprano*
*conducted by the composer*

# PROGRAM NOTES

## Selections by the University Wind Ensemble

### Ring, Flourish, Blaze - Augusta Read Thomas

*Ring, Flourish, Blaze!* is a concise, vivid work that features both exhilarating fanfares and strong, compressed lyricism. In her description of the work, Thomas uses strings of synonyms to provoke the imagination: "*RING* circle, crown, brotherhood, sisterhood, alliance, chime, peal, echo, reverberate, resound... *FLOURISH* grow vigorously, prosper, thrive, blossom, develop, embellish, decorate, fanfare, ornament... *BLAZE* brightness, flame, dazzle, sparkle, shimmer, flash, mark out a path, to be the first to do, invent, or study something, pioneer, spread news, blow, shine..."

Commissioned by Dr. Bernard Dobroski, Dean of the Northwestern University School of Music for the sesquicentennial of the university, the work feature an instrumentation that includes three piccolos, three piccolo trumpets in B-flat, three trumpets in C, four horns in F, two trombones and bass trombone.

### Waking Angels - David Gillingham

*Mercy*, a poem by Olga Broumas, served as inspiration for David Gillingham's *Waking Angels*. In a poem which confronts the subject of AIDS, Broumas refers to the "sea-smoke" rising form the ocean, implying a metaphor for the "breath of souls." In its final stanza, the poem meditates on the lost souls that Broumas has been grieving for:

> *They leave, like waking angels rising*
> *On a hint of wind, visible or unseen, a print,*
> *A wrinkle of the water.*

Gillingham amplifies the poignant quality of the music as he describes the expressive motivation of the work:

> Through the imagery of music, *Waking Angels* emanates the mysteriousness, the pain and the ruthlessness of the disease. But it also provides us with the warmth and comfort of hope and the peace of eternity. One might recognize fragments of the old hymn, "Softly and tenderly, Jesus is Calling," by Will Thompson, which serves to unify the work. To me, this tune is nostalgic, having grown up among the ambience of old Gospel hymns.

The score calls for six woodwinds, six brass, six percussion, double bass, harp and piano. This combination proves to be an instrumentation capable of producing both intimacy and strength.

### Fantasma Lunare - Yo Goto

*Fantasma Lunare* explores quiet colors and transparent textures in creating a broad, single arch form. Except for a muscular climactic section, an introspective musical attitude prevails. Structured improvisation among the percussionists and pianist creates textures of intimate solo layers that embroider a rich, dissonantly tinged harmonic fabric. Figural gestures find common ground with Beethoven's "Quasi una fantasia," Op. 27, No. 2 which surfaces briefly prior to the conclusion of the work.

### Magnetic Fireflies - Augusta Read Thomas

Composer Augusta Read Thomas describes *Magnetic Fireflies* as "very rhapsodic, lyrical, rich and majestic, but also quite playful." In the score, she writes "One of the main intentions of this music is the juxtaposition between stark, bold, individual colors, such as a loud solo trumpet, Mahler style, with a completely blended timbre, Debussy style."

## Selections by the University Cardinal Singers

### Midsummer Blaze: Alleluia - Augusta Read Thomas

*Midsummer Blaze,* an early work by Augusta Read Thomas, was conceived for twelve individual voices (SSSAAATTTBBB). It was commissioned and premiered in 1993 by Chanticleer, Louis Botto, artistic director, and dedicated to Bernard Rands. This brief work features fanfare-like calls, entering mostly in groups of three by voice part from the lower voices to the upper ones. The one word text – "Alleluia" – is broken up among voice sections. Solo lines are passed from one voice to another: first an alto, then a baritone, then another alto, then a tenor, building with dotted rhythms in seven voices to the powerful homophonic closing.

### The Spheres - Ola Gjeilo

*The Spheres* is an *a cappella* version of the Kyrie movement from *Sunrise,* Gjeilo's new Symphonic Mass for SATB choir and string orchestra. It opens with long, protracted three-part chords that grow, then fade as another triad enters. Gjeilo repeats this idea on the text *Christe eleison,* and as *Kyrie eleison* returns, he expands the overlapping chords to six and seven parts. Then, from a unison C, Gjeilo builds stepwise to a sixteen-part chord cluster. In the final section, the chord progression of the opening passage returns, but now set for the full choir in quarter notes without the overlapping chords.

### Hymnus de Sancte Andree Apostole - Tarik O'Regan

*Hymnus de Sancte Andree Apostole,* commissioned by Wells Cathedral, was premièred on November 29, 2006 during a live broadcast on BBC Radio 3 of Choral Evensong sung by the Cathedral Choir and conducted by Matthew Owens. It is one of several works by the composer based on texts from the *Portiforium of St Wulfstan.* About the text source, Mr. O'Regan writes:

> The 'New Hymnal' was introduced to England in the tenth century with the English Benedictine Reform. The most important evidence of this lies in the directions held within the pages of the *Regularis Concordia* (the rules followed by all reformed English Benedictine Monasteries), which is the work of Bishop Æthelwold of Winchester (909 – 984 A.D.). Æthelwold first introduced his reforms following close study of the continental reforms at Fleury-sur-Loire (indeed a close tie between Winchester and Fleury is maintained to this day).
>
> There are five early extant sources of the 'New Hymnal' in the world today. Split into two types, the 'Winchester Hymnal' and the 'Canterbury Hymnal' (similar to the Winchester type but influenced by continental reforms in Ghent), the only complete example of the Winchester variety is held in the 723-page *Portiforium of St Wulfstan* (written in 1065 A.D.), which is housed in the Parker Library at Corpus Christi College, Cambridge (manuscript 391). The *Portiforium* is a type of liturgical almanac containing a computistical calendar, a Gallician psalter with canticles and a litany, monastic canticles, prayers, a collectar and, of course, the hymnal itself (which takes up only 51 pages). It is a remarkable and unique example of the development towards what became the breviary, as it assembles in a single manuscript most of the liturgical material needed for the entire Office.

*Hymnus de Sancte Andree Apostole* opens with a one-note chant passed from one soprano part to another as the altos, tenors, then basses in turn gradually expand the harmonic realm. A new theme is canonically introduced by the sopranos, leading to a faster plea of intercession. The tempo quickens again as the plea becomes more urgent, with repetition of vocal lines becoming ever more penetrating and insistent, until a climactic point is reached at a *fortississimo* E major chord spanning two octaves and a third. After this point, O'Regan brings back the opening material in *tempo primo,* leading to a reposing Amen in F major, also in canon between the soprano parts.

### The Rub of Love - Augusta Read Thomas

*The Rub of Love,* like *Midsummer Blaze,* was commissioned by Chanticleer, Louis Botto Music Director, and re-

ceived its première in 1995. Subtitled "A Celebration of Love," it is set for twelve voices (SSSAAATTTBBB). Ms. Thomas dedicated it to Chanticleer with admiration and gratitude. The world-première performance of this work was presented in honor of Nancy Shafman and Mark Kagan on the occasion of their wedding. The texture of this brief work is quite thick, with notes "rubbing" each other, not only with numerous cross-relations between voice parts (F against F-sharp, A-flat against A natural, for example), but also in individual lines of triplets that undulate between a note and its upper or lower neighbor. The composer incorporates laughter and shows her sense of humor in setting this anonymous Greek text.

**Beneath This Dome - Nathan Jones**

*Beneath this dome* is a beautiful text written by Gerald Custer filled with images of the heavens in their many forms. It speaks of the comforts of home and the healing power of music. I wrote the music using expansive melodic gestures, often reaching upwards, in the way that our eyes reach up to the stars. The soprano line especially should be sung like a familiar folk song, with a pure easy legato. I've used *tenuto* markings to show text stress or some particularly colorful dissonances. The tempo should be very free, and can be adjusted based on the needs of your singers. Most importantly, it should feel like a personal reading of the poem.

The climax of the piece, *I greet them each by name beneath this dome,* should feel like the energy of the whole piece is released in the high A of the soprano and the descending line that follows it. It should cascade down like the conscious mind leaving you as you drift off to sleep. There are no breath marks in this piece; the conductor should allow punctuation and text stress to guide phrasing and breathing.

*- Nathan Jones*

**Jubilate Deo – Psalm 100 - Ko Matsushita**

Ko Matsushita was one of seventeen international composers commissioned by the Latvian choir Kamēr and conductor Māris Sirmais to compose a work for their "World Sun Songs" project, and *Jubilate Deo* was premièred by the choir in July 2008. It opens with a syncopated, rhythmically charged outburst in mixed meter to convey the joyous text. In the contrasting second section, intervals of fourths and fifths figure prominently in the melodic contours that are passed between the male and female voices. The next section begins with a sudden dynamic change to *mezzo piano,* then expands gradually to sixteen parts on the text *quoniam suavis est Dominus.* The driving rhythm of the opening passage is then recapitulated.

## Selections by the University Collegiate Chorale

**Four Reveries - William Hawley**

*Four Reveries* was commissioned for and premièred by the Vocal Arts Ensemble of Cincinnati, Earl Rivers conducting, in 1995. About the work, Mr. Hawley states:

> In setting these four lyric poems by Christina Rossetti, Percy Bysshe Shelley, Emily Dickinson, and Robert Browning, my aim was to infuse the choral texture with the very intimate qualities I found in each poem, conceiving the work as a collection of lyrical moments, each one unique, evocative, and characteristic of its poet. As the settings evolved, they seemed to take on the qualities of reveries in my mind, and thus the title emerged.

Each of the *Four Reveries* is set for eight-part SSAATTBB choir. While his harmonic language is tonal, Hawley uses an abundance of sevenths and ninths and surprising harmonic shifts. The first is a setting of Christina Rossetti's *Echo,* in which the poet hopes to communicate with her lost lover through her dreams. In the second, a setting of Percy Bysshe Shelley's *Remembrance,* the poet laments a loved one who swiftly came and went, and unlike the summer and nighttime, neither youth nor the beloved will return.

### The Rewaking - Augusta Read Thomas

*The Rewaking*, originally set for men's choir, was commissioned by the Cornell University Glee Club (Scott Tucker, Director) in honor of *Conductor Emeritus* Thomas A. Sokol, and was premièred by the Cornell Glee Club in Ithaca, New York in September 2005. Words of the text are often split up across vocal parts, with one or more voices finishing a word begun by other voices.

### Dazzle of Day - Edie Hill

*Dazzle of Day*, for chorus, soloists, and guitar, was commissioned and premièred by the Dale Warland Singers in 1998. About the work, Ms. Hill writes:

> When the opportunity arose to write this piece for the Dale Warland Singers, my search for a text began. I found myself returning again and again to Pablo Neruda's *Deslumbra el dia* (Dazzle of Day), a poem that I often read because it brims with hope, joy and passion for life. Neruda finds pleasure and beauty in simple things like smells and sounds in the air, drying clothes in the wind, and taking a breath. This poem is a celebration of rebirth, of life, and of beautiful simplicity. Neruda summons his reader to "take part in joy" and then sweeps us up into a whirlwind of spring. I wanted to sweep the listener into a spring whirlwind. There is a fantastic ebbing and flowing in the poem. This fresh energy and motion were central to my setting of the text. The idea of a continuously moving, shimmering color became the structural core of the piece. The color begins subtly in the tenors as the words unfold in the foreground. The color weaves in and out of the text, remaining in the background until the very end when all voices join in, as it becomes a huge, wordless expression of joy.

### A Drop in the Ocean (In Memory of Mother Teresa) - Ēriks Ešenvalds

*A Drop in the Ocean* was composed in memory of Mother Teresa. Ešenvalds uses several text sources, including the *Pater noster*, the Prayer of St. Francis of Assisi, a portion of Psalm 55, lyrics composed by Mother Teresa, and her famous quote about her work on earth. It opens with whistling and audible breathing to create a mystical atmosphere, following by the chanting of *Pater noster* on one note in the alto voices. The opening melody of the first sopranos is echoed in other soprano voices, while the men have a combination of sung and spoken portions of the text, building to a climax on the text *I may bring light!* The text from Psalm 55 (*Oh, that I had the wings of a dove!*) is set in ten parts, with prominent melodic material set in octaves between soprano and alto voices. The melody of Mother Teresa's lyrics (*Jesus, you are my God...*), written by one of the sisters at the Calcutta Mission in India, is set for a soprano soloist against a backdrop of homophonic voices. The final melodic idea, on the text *My work is nothing*, creeps in, almost imperceptibly, in octaves between the first sopranos and the third altos. As the whistles and audible breathing of the opening return, one voice part after another fades away, leaving one solo voice.

### Chuva no Rio - Alfredo Moura

*Chuva* is a colorful choral work with a northeastern Brazilian flavor - more precisely, it has a Bahian sound and groove. The lyrics approach the naïve style of Brazilian/Portuguese folk songs, as many different characteristics of the music of these countries are mixed together, fluently and coherently. The lyrics guide the music with lots of humor and melancholic happiness. To be alive is to be happy – *Vida, vida, vida!* The song uses techniques such as word painting and Renaissance counterpoint combined with onomatopoeic effects and typical Brazilian nature sounds such as bird singing, ape screams, and, of course, the tribal drumming sound of modern Bahian streets.

The participation and support of the Collegiate Chorale and the artistic sensibility of its musical director, Professor Dr. Hatteberg, is an inspiration for me as a composer. I want to dedicate this piece to them. Thank you!

*- Alfredo Moura*

# TEXTS AND TRANSLATIONS

## The Spheres

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

## Hymnus de Sancte Andree Apostole

Andrea pie, sanctorum mitissime,
optine nostris errantibus veniam
et qui gravamur sarcina peccaminum,
subleva tuis intercessionibus.
Amen.

- *Text: Anonymous*

## Hymnus de Sancte Andree Apostole

O, pious Andrew, thou most tender of all saints,
attain for us mercy for our many mistakes
and raise us, by your recurring intercession,
who are beleaguered by the weight of all our sins.
Amen.

- *Translation: T. O'Regan*

## The Rub of Love

Once while plaiting a wreath
I found Eros among the roses.
I grabbed him by the wings
and dipped him in the wine
and drank him down.
Now inside my limbs
he tickles me with his wings.

- *Anonymous Greek Poet*

## Beneath This Dome

Come, graceful sleep and gentle resting;
banish with sleep what haunts our hearts;
come, fire of heaven;
come, music of beauty;
come, soothing rest.

I hear the songs of ev'ry star that burns;
I greet them each by name,
beneath this dome.

Their music weaves the very world to life,
and calls me home.

- *Gerald Custer*

## Jubilate Deo - Psalm 100

Jubilate Deo, omnis terra;
servite Domino in laetitia.
Intrate in conspectu ejus in exultatione.

Scitote quoniam Dominus ipse est Deus;
ipse fecti nos, et non ipsi nos;
populos ejus, et oves pascuae ejus.

Sing joyfully to God, all the earth;
serve the Lord with gladness.
Enter into his presence with great joy.

Know that the Lord alone is God;
he has made us, and not we ourselves;
we are his people, and the sheep of his pasture.

Introite portas ejus in confessione,
atria ejus in hymnis; confitemini illi.
Laudate nomen ejus:

quoniam suavis est Dominus;
in aeternum misericordia ejus,
et usque in generationem
et generationem veritas ejus.
- *Psalm 100*

Enter into his gates with thanksgiving,
and into his courts with praise; give thanks
to him. Praise his name:

for the Lord is gracious;
his mercy is everlasting,
and his truth
endures for all generations.

## Four Reveries

### Echo

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimful of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams that I may live
My very life again though cold in death:
Come back to me in dreams that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.
- *Christina Rossetti*

### Remembrance

Swifter far than summer's flight–
Swifter far than youth's delight–
Swifter far than happy night,
Art thou come and gone–
As the earth when leaves are dead,
As the night when sleep is sped,
As the heart when joy is fled,
I am left lone, alone.

The swallow summer comes again–
The owlet night resumes her reign–
But the wild-swan youth is fain
To fly with thee, false as thou.–
My heart each day desires the morrow;
Sleep itself is turned to sorrow;
Vainly would my winter borrow
Sunny leaves from any bough.
- *Percy Bysshe Shelley*

## The Rewaking

Sooner or later
we must come to the end
of striving

to re-establish
the image the image of
the rose

but not yet
you say extending the
time indefinitely

by
your love until a whole
spring

rekindle
the violet to the very
lady's-slipper

and so by
your love the very sun
itself is revived
- *William Carlos Williams*

## Dazzle of Day

Enough now of the wet eyes of winter.
Not another single tear.
Hour by hour now, green is beginning,
the essential season, leaf by leaf,
until in spring's name, we are summoned
to take part in joy.

How wonderful, its eternal all-ness,
new air, the promise of flower,
the full moon leaving its calling card in the foliage,
men and women trailing back from the beach
with a wet basket
of shifting silver.

Like love, like a medal,
I take in,
take in
south, north, violins,
dogs,
lemons, clay,
newly liberated air.
I take in machines smelling of mystery,
my storm colored shopping,
everything I need:
orange blossom, string,
grapes like topaz,
the smell of waves.

I gather up,
endlessly,
painlessly,
I breathe.

I dry my clothes in the wind,
and open my heart.
The sky falls
and falls.
From my glass
I drink
pure joy.
- *Pablo Neruda, translation by Alastair Reid*

## Drop in the Ocean

Pater noster, qui es in coelis:
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua, sicut
in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie.
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
Sed libera nos a malo. Amen.
- *Matthew 6:9-13*

Our Father, who art in heaven:
hallowed be thy name:
Thy kingdom come.
Thy will be done on earth
as it is in heaven.
Give us this day our daily bread.
And forgive us our debts,
as we forgive our debtors.
And lead us not into temptation.
But deliver us from the evil one. Amen.

Lord, make me a channel of your peace,
Where there is hatred,
let me sow love,
Where there is injury,
let me sow pardon,
Where there is discord,
let me sow harmony,
Where there is error,
I may bring truth,
Where there is doubt,
let me sow faith,
Where there's despair,
let me sow hope,
Where there is darkness,
I may bring light,
Where there is sadness,
I may bring joy.
- *The Prayer of Saint Francis of Assisi*

Oh, that I had the wings of a dove!
I would fly away,
I would flee far away and be at rest,
I would find my place of shelter
far from the tempest and storm.
- *Psalm 55:6-8*

Jesus, my God, Jesus, my Spouse,
Jesus my Life, my Love, my all in all.
*- a song of the Sisters of the Calcutta Mission, lyrics written by Mother Teresa*

My work is nothing but a drop in the ocean,
but if I did not put that drop,
the ocean would be one drop the less.
*- Mother Teresa*

## Chuva no Rio

A chuva
Que cai no rio
Não me molha, não!
Essa chuva vem do céu
É choro de querubim

A chuva
Que cai no rio
Não me molha, não!
Não molha, não
Essa chuva vem do céu
E nem por isso vai pingar/pegar em mim

A chuva
Que cai no rio
Alegra meu coração
Ai, quem dera se pudesse
Ter um rio só pra mim
Com peixinhos a nadar
Num dia bem lindo!

A chuva
A chuva cai no rio
E a chuva cai no rio
Desse jeito no Brasil

A chuva
Vai cair Will fall
E não vai me molhar
Não vai molhar ninguém
Não, não molha não
Não, não molha
É a chuva!

A chuva cai no rio...

## Rain on the River

The rain
That falls on the river
Doesn't make me wet. No, it doesn't!
This rain that comes from the sky
Is a cry of a cherub

The rain
That falls on the river
Doesn't make me wet. No, it doesn't!
It doesn't
This rain comes from the sky
But it will not drop on me

The rain
That falls on river
Makes my heart happy
Oh, I would be proud, if I could
Have one river just for me
With little swimming fishes
On a very beautiful day!

The rain
The rain that falls on the river
And the rain falls on the river
In this way in Brazil

The rain

But it will not make me wet
No one will get wet
No, it doesn't make anyone wet. No!
No, it doesn't
This is the rain

The rain falls on the river...

# University Wind Ensemble

Frederick Speck, *director*

### Piccolo

| | |
|---|---|
| Kaila Washington | Louisville |

### Flutes

| | |
|---|---|
| Jennifer Van Wie *† | Louisville |
| Mimi deGuzman | Radcliff |
| Lauren Cannady | Crestwood |
| Mary Falter † | Louisville |

### Oboes

| | |
|---|---|
| Teil Buck * | Louisville |
| Alexandria Langella | Nashville, TN |
| Jasmine Salm | Papineau, IL |

### Clarinets

| | |
|---|---|
| Dylan Lloyd * | Louisville |
| Samantha Holman | Louisville |
| Robert Acosta | Edgewood |
| Jessica Lynn | Hartford |
| Daniel Sogar | Florence |
| Megan Ball | Harlan |
| Adrienne Roos | Evanston, IN |
| Jennifer Spainhour | Floyds Knobs, IN |

### Bass Clarinet

| | |
|---|---|
| Alex Ravitz | Fort Myers, FL |

### Bassoons

| | |
|---|---|
| Jacklyn Royce * | Louisville |
| Amy Feketik | Cleveland Heights, OH |

### Alto Saxophones

| | |
|---|---|
| Ryan Olexa * | Lombard, IL |
| Cambron Little | Owensboro |

### Tenor Saxophone

| | |
|---|---|
| Leah Fowler | Dover, AR |

### Baritone Saxophone

| | |
|---|---|
| Trenton Barrick | Glasgow |

### Horns

| | |
|---|---|
| Kathryn Swope *† | Decatur, IL |
| Ian Wolfe | Lawrenceburg |
| Elizabeth Metzger | Henderson |
| Ben Taylor | Shelbyville |

### Trumpets

| | |
|---|---|
| Gregg Alvarez *† | Harlingen, TX |
| Michael Teglasi † | Mt. Sinai, NY |
| Todd Mullins | Louisville |
| Robbie Elliott | Lexington |
| Daniel Fieselman | West Monroe, LA |

### Trombones

| | |
|---|---|
| Ian Gregory * | Centerfield |
| Irene Andhika | Stafford, VA |
| Cory Zilisch | Radcliff |

### Bass Trombone

| | |
|---|---|
| Joseph Murrell | Radcliff |

### Euphoniums

| | |
|---|---|
| Matthew Byrum * | Louisville |
| Daniel Peterson | Henderson |

### Tuba

| | |
|---|---|
| Chris Schmidt *† | Brandenburg |
| Adam Edwards | Prospect |

### Percussion

| | |
|---|---|
| John Carey *† | Findlay, OH |
| Rodney Younger | Indianapolis, IN |
| Lauren Whitcomb | Nashville, TN |
| Elena Michels | Fort Mitchell |
| Aaron Klausing † | Louisville |
| Tony Johnson | Louisville |

### Double Bass

| | |
|---|---|
| Felice Howard | Indianapolis, IN |

### Harp

| | |
|---|---|
| Lydia Falconnier | Knoxville, TN |

### Piano

| | |
|---|---|
| Leah Sproul † | Rockwall, TX |
| Nick Blain † | Louisville |

* principal
† graduate student

## University Collegiate Chorale

Kent Hatteberg, *director*

Bomi Lee, Kyungouk Ko, and Christopher Kent, , *graduate assistants*

Soprano I
- Haley DeWitt
- Jessica Kastor
- Emily Nash
- Sarah Tubbesing
- Kelly Welding
- Kelli White

Soprano II
- Jessica Banet
- Erica Blankenship
- Lydia Cox
- Christina Hatfield
- Rachel Hobbs
- Emily Howes
- Erin Keesy *
- Yun Sun Kim †
- Angela Stephens †
- Jenifer Thomas

Alto I
- Katie Allen
- Erin Heckmann
- Bomi Lee †
- Claire Mosley
- Holly Riggs
- Abigail Skaggs
- Emely Stratton

Alto II
- Sarah Barker
- Nicole Bass
- Melanie Brison
- Shareika Fisher
- Adriana Guzman †
- Katie A. Palmer
- Carlisle Schoner *
- Amber Whittaker

Tenor I
- Ricky Lynn Case II
- Joshua Hein
- Cody Martin
- Kenneth J. Oeth †
- Trevor Zwick

Tenor II
- Trey Alexander
- Robert Carlson
- Josh Hamilton
- Brad Jackson
- Chistopher Kent *†
- Tyler Morris
- Geoff Wallace

Bass I
- Adam Dahmer
- Jon Fejes
- Josh Gray
- Nicholas Gray
- Jacob Hein
- Kyungouk Ko †
- Phillip Morgan
- Zach Thomas

Bass II
- Josh Brooks
- Aaron Coomer
- Jay Coughlon
- Thomas Eastham
- Austin Echols *
- Nick Pappe
- Mason Stewart

## University Cardinal Singers

Kent Hatteberg, *director*

Soprano I
- Emily Nash
- Sarah Tubbesing
- Kelly Welding
- Kelli White

Soprano II
- Lydia Cox
- Christina Hatfield
- Erin Keesy
- Yun Sun Kim †
- Jenifer Thomas

Alto I
- Katie Allen
- Kristin Hale
- Bomi Lee †
- Claire Mosley
- Holly Riggs

Alto II
- Sarah Barker
- Nicole Bass
- Carlisle Schoner
- Tamara Stewart
- Amber Whittaker

Tenor I
- Ricky Lynn Case II
- Joshua Hein
- Cody Martin
- Kenneth J. Oeth †

Tenor II
- Trey Alexander
- Robert Carlson
- Josh Hamilton
- Christopher Kent †
- Geoff Wallace

Bass I
- Jon Fejes
- Nicholas Gray
- Jacob Hein
- Kyungouk Ko †
- Phillip Morgan

Bass II
- Josh Brooks
- Austin Echols
- Michael Lancaster
- Nick Pappe
- Mason Stewart

* section leader
† graduate student

# COMPOSER BIOGRAPHIES

**Ted Coffey** makes acoustic and electronic chamber music, multimedia pieces, interactive installations and songs. His work has been presented in concerts and festivals across the US and Canada, Europe and Asia. Music for dance has been performed regularly in New York City and California at Judson Church, Dixon Place, the Merce Cunningham Studio, the Lab, and many others. Coffey has performed with the Low Tones at Lincoln Center, and *The Dust Bunny*, a collaborative project with animator Grady Klein and composer Paul Lansky was released on the Ellipses Arts label's OHM+ *the early gurus of electronic music.* Coffey's writing on the aesthetics and social politics of transmissive networks in art have been honored with significant awards from the Josephine De Kármán and Andrew C. Mellon Foundations. He studied composition with Christian Wolff, Pauline Oliveros and Paul Lansky, among others. He is currently an Assistant Professor at the University of Virginia, where he teaches courses in composition, music technologies, critical theory and pop.

The American **John Corigliano** continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world.

Recent scores include *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to the François Girard's film of the same name, which won Corigliano an Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording of which was nominated for the Grammy for Best Contemporary Composition in 2008; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony No. 2* (2001: Pulitzer Prize in Music.) Other important scores include *String Quartet* (1995: Grammy Award, Best Contemporary Composition); *Symphony No. 1* (1991: Grawemeyer Award); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991); and the *Clarinet Concerto* (1977.) One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name; for the past fourteen years he and his partner, the composer-librettist Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York. More information is available at www.johncorigliano.com.

**Ēriks Ešenvalds** is one of Latvia's leading young composers, and has composed numerous orchestral, chamber, choral, vocal, and piano works that have been performed in Europe and the USA. He studied at the Jazeps Vitols Latvian Academy of Music, where he graduated in 2002. He is currently studying composition at the Academy as a post-graduate with Selga Mence. Among his honors are two Jazeps Vitols scholarships (1999, 2002) and the Vernissage Musical Centre and New Creation Foundation Scholarship (2000). In the United States, he received an Honorable Mention in the International Clarinet Association Competition (1999, for *Impressions of Saaremaa*) and in Germany, his *From the Dim and Distant Past* was performed at the festival Young.Euro.Classic in Berlin (2002). His *Legende de la femme enmurée* for mixed choir won the 53rd UNESCO International Rostrum in the Young Composers category in 2006. Ešenvalds has served as music minister at the Riga Vilandes Baptist Church since 1999 and in 2002 became a member of the State Academic Choir *Latvija*, which has inspired a number of recent choral compositions.

Born in Norway in 1978, **Ola Gjeilo** studied at the Norwegian Academy of Music in Oslo, the Royal College of Music in London, and the Juilliard School in New York, where he completed his Master's Degree in composition in 2006. As a composer and pianist, he has experience with classical, jazz, and popular music, and is exploring the middle ground between these genres within his own musical language. His music has been performed in more that 30 countries. He has received commissions from numerous elite ensembles and musicians, and is currently Composer-in-Residence for the Phoenix Chorale. Gjeilo is a recipient of the Gretchaninoff Memorial Prize and was a winner of the 2005 Juilliard Composers' Orchestral Work Competition. The winning piece, *The*

*Identity Triad,* was performed by the Juilliard Orchestra in New York's Alice Tully Hall. In 2006 his song *If thou must love me* won the Diana Barnhart American Song Competition. Hathon Real Estate (Oslo) has been Mr. Gjeilo's sponsor since 2001.

American composer **William Hawley**'s music has been heard in London, Tokyo, Paris, New York, the Netherlands, Berlin, Darmstadt, Munich, Los Angeles, San Francisco, Seattle, Minneapolis, and other cities in the Americas, Europe, and Asia. A longtime Manhattanite, he now makes his home on the coast of Maine with his wife, Jyoti.

William Palmer Hawley was born in Bronxville, New York into the family of an English professor and poet. He was drawn early to the arts, and, following the path of music, found his métier as a composer during his student years at the Ithaca College School of Music and the California Institute of the Arts (BFA, 1974; MFA, 1976). Although his mentors were of the avant-garde (Morton Subotnick, Harold Budd, James Tenney, Earle Brown, Morton Feldman), upon entering the professional world he felt compelled to reconsider the fundamental cultural rôle of music composition, with a view towards reintegrating the emotional and spiritual elements of pre-20th Century Western classical music with the technical and conceptual acquisitions of Modernism, as well as the then newly-rediscovered influences of Indian and East Asian classical forms. Beginning his creative life primarily as an instrumental composer, he gradually found his work assuming a deeper expression in the realm of vocal music, unaccompanied as well as with instruments in chamber and orchestral combinations, which, through the illustration and illumination of poetry in sound, has through the ages borne the ability to elevate and enlighten the human mind and spirit.

From orchestra to solo, epigram to epic, **Edie Hill**'s music unfolds itself seamlessly in all spaces and idioms. Hill, born in New York City and currently Artist-in-Residence at St. Paul's Schubert Club, is a nationally acclaimed composer whose vocal and instrumental works are frequently performed both internationally and throughout the United States. She earned a B.A. in music composition and piano performance at Bennington College where she studied with Vivian Fine, then earned her M.A. and Ph.D. degrees from the University of Minnesota with principal composition teacher Lloyd Ultan. She has also studied extensively with Libby Larsen. Her often-performed choral music has been sung by the Dale Warland Singers, the Rose Ensemble, VocalEssence, Cantus and the Harmonium Choral Society, as well as by collegiate choirs throughout North America. She has received numerous commissions for choral, solo, chamber, and orchestral works.

Prior to her residency at The Schubert Club, Hill was Composer-in-Residence with Minneapolis Rose Ensemble (1999-2000), the Intergalactic Contemporary Ensemble (2000-2003) and Cantus (2005). In addition to teaching privately, she actively cultivates the talents of young composers and musicians through her work in composer residencies at Tufts University, Hobart and William Smith Colleges, Syracuse University, and various Twin Cities Schools. She has led several Creative Connections events through Meet The Composer, including workshops and coaching sessions with collegiate and professional ensembles.

Distinguished by the St. Paul Pioneer Press as one of the Twin Cities' best known young creators, and by the Star Tribune as a local star, Hill is a three-time McKnight Composer Fellow, a 2001 Minnesota State Arts Board Fellow, and a 1999 recipient of a Bush Foundation Fellowship in the Arts. A 1996 winner of the Dale Warland Singers Choral Ventures Program, she has received grants/awards from ASCAP, Meet the Composer, and three major grants for the creation of new works from the Jerome Foundation. Hill has been nominated every year for the Minnesota Music Academy's Composer of the Year award beginning in 1999. Her music has been praised for its dynamism, broad color palette, vivid and evocative images, economy, and grace.

**Karel Husa**, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. Among numerous honors, Husa has received a fellowship from the Guggenheim Founda-

tion; awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; the Czech Medal of Merit, First Class, from President Vaclav Havel; and the Lili Boulanger award. Recordings of his music have been issued on CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others.

Composer **Kurt Isaacson** recently completed his Bachelors of Music degree in composition studying under Lewis Nielson at the Oberlin Conservatory of Music. Originally from Batavia, Illinois, Kurt has been the recipient of awards in composition from the Illinois Music Educators Association, the Illinois State Music Teacher Association, and the Music Teacher National Association, as well as awards for piano performance from the American College of Musicians: Piano Guild. In his time at Oberlin, Kurt worked with the Contemporary Music Ensemble on the premier of his song cycle *Halos*, for soprano and chamber octet, and was awarded the opportunity to premier his orchestra piece, *Aurora/Bloom*, with the Oberlin Chamber Orchestra. He also participated in an artist's residency with 9 fellow Oberlin student composers at the Banff Centre for the Arts in Banff, Alberta, Canada during January of 2009. Another of Kurt's works, *Rijp*, was recently recorded for the 2009 release of Aural Capacity, a CD compilation of music from Oberlin Conservatory's Contemporary Music Division. Upon graduating from Oberlin Conservatory, he was awarded the Walter E. Aschaffenburg Prize for Outstanding Music Composition. In 2008, Kurt was invited to take part in the soundSCAPE New Music Festival in Pavia, Italy, where he had the opportunity to work with such musicians as flutist Lisa Cella, a founding member of the NOISE ensemble, and acclaimed mandolinist Avi Avital on the premier of *Black Swan*. His most recent premier was in April of 2009 at the University of Wisconsin Madison's Mills Hall, and a number of Kurt's pieces have been performed around the greater Chicagoland region. Kurt will continue his studies in composition as a graduate student at Stanford University beginning in Fall of 2009.

**Nathan Jones** is a recent graduate of Westminster Choir College of Rider University. He graduated with a Master of Music degree in Theory and Composition. At Westminster, he sang in both the Symphonic and Westminster Choirs. During his undergraduate degree program at Oklahoma State University, Nathan participated in several ensembles including the Chamber Choir, Concert Chorale, Wind Ensemble, Symphony Orchestra, Percussion and Jazz Ensembles. He graduated with a Bachelor of Music Education degree concentrating in instrumental education with an emphasis in percussion and piano in 2007.

Nathan's music is published by both G. Schirmer and GIA Publications. His music has been performed by top collegiate choral ensembles, such as the Westminster Choir, University of North Texas A Cappella Choir, the Oklahoma State University Concert Chorale, and most recently, the University of Louisville Cardinal Singers.

**Jaroslaw Mamczarski** was born in 1974 in Poland. He holds a PhD in Composition, a MA in Music Theory (1998) and Composition (2000) from the Academy of Music of Katowice (Poland). Jarek is mainly interested in electro-acoustic music and new media projects. His pieces have been performed at numerous festivals and concerts in Poland and abroad. He cooperates with graphic designers and artists working in new media. Jarek also plays as a performer with Mattias Mainz (Realtime Research) and Richard Ortman. He works as a lecturer for a number of summer electronic music and new media courses. Jarek currently works as an Assistant Professor of Computer Music at the Academy of Music of Katowice.

Japanese composer/conductor **Ko Matsushita** graduated with a degree in composition from the Kunitachi College of Music, where he is now a lecturer. He studied choral conducting with Péter Erdei in Hungary. He is a jury member of the Japan Choral Association, NHK (Japan Broadcasting Association) School Choir competition, and the Composing Chorus Works Competition of Tokyo Cultural Hall. He is the author of a Junior High School music textbook published by Kyoiku Publishing. Additionally, he is an Executive Board Member of the Japan Choral Association and vice-president of the Tokyo Choral Association. His compositions and arrangements encompass a variety of styles, including works inspired by Japanese folklore. Ensembles under his direction have won prizes at the Marktoberdorf International Chamber Choir Competition in Germany (2001, 2004), the Riva del Garda International Chorus Competition in Italy (1998, 2002), the Florilege Voval de Tours in France (2003), the Budapest International Chorus Competition in Hungary (2003), the Béla Bartók Choir

Competition in Debrecen, Hungary (2004), and the Tolosa International Choir Competition in Spain (2004, 2007). His mixed choir *Vox Gaudiosa* performed at the 7th World Choral Symposium in Kyoto, Japan in 2005.

**Alfredo Moura**, a Brazilian/Portuguese composer and songwriter, was born in Salvador, Bahia, on the east coast of Brazil. He composed his first song at six years of age. He started piano lessons when he was eight years old, studying with the Swiss Professor Fritz Pierre Klose. At ten years old, he started writing for a small ensemble in his Baptist church. He studied composition in Salvador, Bahia with Lindembergue Cardoso, Ernst Widmer, and Jamary de Oliveira, and improvisation with Walter Smetak. In Vienna, Austria, he studied composition with Heinrich Gattermeyer and Kurt Schwertsik, music theory with Dieter de la Motte, and orchestration with Professor Dr. Ertrugul Sevsay. In Portugal, he studied electroacoustic composition with Prof. Dr. João Pedro Oliveira.

Moura's *Maracatu* (op. 10, for orchestra) was performed by Symphonic Orchestra of Campinas, São Paulo, conducted by Benito Juarez, and by the Symphonic Orchestra of University of Bahia, under the direction of Paulo Novaes. His *Insomnia,* for orchestra, was performed by the Symphonic Orchestra of the University of Bahia, directed by Piero Bastianelli, and *Maculelê,* for a cappella choir, was sung by Madrigal of the University of Bahia, under the direction of Lindembergue Cardoso. In the United States he wrote arrangements for the 1992 Grammy world music winner *Brasileiro* of Sergio Mendes, with performers Jeff Porcaro, Marcus Miller, Paul Jackson Jr., Jimmy Johnson, and Steve Tavaglione. In 1994 he was invited by Lalo Schfrin to arrange a song for the *Couple of Americas Conference,* and he conducted the Quincy Jones Orchestra in Miami during that presidential conference.

As a producer in Brazil, Moura's works have sold a multitude of copies. In Bahia, he produced the album *Feijão com Arroz* of Daniela Mercury, one of the most important recordings of Brazilian music history. He has also worked with artists such as Caetano Veloso, Gilberto Gil, Gal Costa, Lenine, Ivete Sangalo, Margareth Menezes, Sarajane and Carlinhos Brown. Currently, Alfredo is pursuing a Master's Degree in Jazz Arranging and Composition at the University of Louisville, studying with Professor John LaBarbera.

An advocate for pioneering art and music, multi-media collaborations and cross-cultural partnerships, electro-acoustic composer **Allison Ogden** began studying composition at age 13 with Andrew Waggoner of Syracuse University. In 1997 she entered the Eastman School of Music as a double major, where she studied clarinet with Kenneth Grant and composition with Augusta Read Thomas, Joseph Schwantner, Christopher Rouse and David Liptak. It was during her time at Eastman that she became passionate about computer/electro-acoustic/multi-media works, after studying computer music with Alan Schindler at the Eastman Computer Music Center. In 2001 she moved to Chicago and entered the University of Chicago's PhD program in music composition, where she studied computer music with Howard Sandroff and composition with Shulamit Ran, Marta Ptaszynska, Elzbieta Sikora, Bernard Rands and Kotoka Suzuki. She is the cofounder of the Chicago-based new music group the Fire Wire Ensemble, which is dedicated to presenting acoustic, electro-acoustic and multi-media works by young and contemporary composers. Her music has been performed throughout the United States and Europe, most recently with the Polish Society for Electro-Acoustic Music, the Silesian Dance Theater, Contempo, at the International Computer Music Conference in Belfast, the 2009 Spark Festival of Electronic Music and Arts, the New York City Electroacoustic Music Festival, SEAMUS 2009, The University of Iowa and the New Music Miami Festival. She received a PhD in Music Composition and Computer Music from the University of Chicago in June, 2008. An outdoor sports enthusiast and preservation and conservation advocate, she spends what small amount of free time she has running, hiking, doing yoga, meditating, cooking or reading. She lives in Louisville with her long-time boyfriend, fellow University of Chicago electro-acoustic/multi-media composer Krzysztof Wolek and her cat Arya, devourer of tuna, bane of all things stringy.

Born in London in 1978, two-time British Composer Award winner **Tarik O'Regan** was educated at Oxford University, completing his postgraduate studies at Cambridge. He now divides his time between New York City and Trinity College, Cambridge, where he is Fellow Commoner in the Creative Arts, having previously held the Fulbright Chester Schirmer Fellowship in Music Composition at Columbia University and a Radcliffe Institute Fellowship at Harvard.

His compositions have been performed internationally by the BBC Symphony Orchestra, London Sinfonietta, Estonian Philharmonic Chamber Choir and Los Angeles Master Chorale. He is currently working on an operatic version of Joseph Conrad's 'Heart of Darkness' in development with American Opera Projects in New York and

OperaGenesis at the Royal Opera House, London.

His 2008 recording for the Harmonia Mundi label, *Threshold of Night*, debuted at #10 in the American Billboard chart and received two GRAMMY nominations (Best Classical Album and Best Choral Performance). Prior releases include *Scattered Rhymes*, also on Harmonia Mundi, and his 2006 debut disc, *VOICES*.

**Lance Putnam** is a composer of audiovisual music with research interests in sound and graphics synthesis software, scientific sonification and visualization, and multi-user interactive environments. He is currently a Ph.D. candidate in the Media Arts and Technology Program at the University of California, Santa Barbara. He is supported through an NSF IGERT fellowship in Interactive Digital Multimedia. He holds a B.S. in Electrical and Computer Engineering from the University of Wisconsin, Madison and an MA in Electronic Music and Sound Design from UCSB. He was recently selected as one of eight international students to present his research at the 2008 Emerging Leaders in Multimedia Workshop at the IBM T. J. Watson Research Center in New York.

**John Ritz**'s work focuses primarily on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in the United States. He has received commissions from the Nouvel Ensemble Moderne, the 21st Century Piano Commission Competition, Duo Velocities percussion duo, trombonist Elliot Chasanov, violinist Chia-Ying Hsu, and choreographer Justin Jacobs, among others.

Ritz's music has been performed throughout the United States, as well as in France, Italy, Germany, Russia, Canada, and Chile. His music has been performed at various conferences and festivals, including the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the International Computer Music Conference (ICMC), the Bourges International Festival of Electroacoustic Music (IMEB), the Electroacoustic Music Festival of Santiago Chile (CECh), the Spark Festival of New Music and Art, the Sound and Music Computing Conference (SMC), the San Diego New Music and Arts Festival, the Florida Electroacoustic Music Festival (FEMS), Electronic Music Midwest (EMM), and the Maverick New Music and Arts Festival.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt.

**Frederick Speck** is a composer whose music features broad stylistic influences, both classical and vernacular. His works have been performed by such ensembles as the Louisville Orchestra, the Denver Symphony, the Orchestra Society of Philadelphia, the Pittsburgh New Music Ensemble, the Eastman Wind Ensemble, the Senzoku Gauken Wind Ensemble, and Speculum Musicae, and recorded by artists such as Richard Stoltzman, Brett Shuster and Paul York. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized the through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. Faculty member at the University of Louisville, he teaches conducting and directs the Wind Ensemble and New Music Ensemble.

**Heather Stebbins** (b. 1987) is a graduate of the University of Richmond where she studied music theory and composition under Benjamin Broening. She is also interested in philosophy, mathematics, and cello performance and has studied cello with Pei Lu of the Baltimore Symphony Orchestra and Nick Photinos of *eighth blackbird*. She was a recipient of the IAWM Search for New Music 2007 Ellen Taaffe Zwilich Prize for her piece, *Confessions, Reactions*. Her music has been performed at the Third Practice Electroacoustic Music Festival, the Florida Electroacoustic Music Festival, and the University of North Carolina at Greensboro New Music Festival.

**Matthew Tommasini** is a nationally recognized composer of expressive and engaging music. Awards for his work include the Charles Ives Scholarship from the American Academy of Arts and Letters, first prize in the

ASCAP/SCI Commission Competition, two ASCAPlus Awards, and grants from the ASCAP Foundation's Leonard Bernstein Fund, the Puffin Foundation, Ltd., and the American Music Center's Composer Assistance Program (CAP). His work *Three Spanish Songs* (for soprano and chamber wind ensemble) was commissioned by Michael Haithcock and the University of Michigan Symphony Band and awarded the ASCAP/CBDNA Frederick Fennell Prize. The work will soon be published as part of the Donald Hunsberger Wind Library by Alfred Publishing.

Mr. Tommasini has been commissioned by the New York Youth Symphony, the Milwaukee Ballet, ASCAP/SCI, the University of Michigan Symphony Band, and the Detroit Chamber Winds and Strings/Oberlin Conservatory/University of Michigan Consortium. His New York Youth Symphony commission piece *Torn Threads Rewoven* was premiered at Carnegie Hall and reviewed in the New York Times. In addition, his works have been performed at the American Composers Orchestra Underwood Reading Sessions, the Riverside Symphony Reading Sessions, and by the Ann Arbor Symphony.

Currently, Mr. Tommasini is composer-in-residence with the Chicago-based chamber music series Music in the Loft. The season includes performances of his works by the Cleveland Quartet Award-winning Parker Quartet, senior associate concertmaster of the Dallas Symphony, Gary Levinson, noted piano soloist, Adam Neiman, and the premiere of a new work by Antares commissioned by Music in the Loft. He is also working on a chamber winds consortium commission from the Big East Band Directors Association and a recording of his complete violin works entitled American Perspectives by violinist Martha Walvoord, which will soon be released on the Centaur Records label.

Matthew Tommasini received his BA degree in composition from UCLA, where he studied with Paul Chihara and Ian Krouse. He received his MA and DMA degrees from the University of Michigan where he studied with William Bolcom, Michael Daugherty, Bright Sheng, Leslie Bassett, and Evan Chambers. Mr. Tommasini is a member of ASCAP.

**Krzysztof Wolek** is a composer, improviser, electronic music performer, concert organizer and teacher. He began his composition studies at the Music Academy in Katowice, Poland. After receiving his M.A., he moved to the Hague, Holland, to study with Louis Andriessen. He developed an interest in electronic and multimedia works while attending courses for young composers organized in collaboration with ISCM, studio STEIM and IRCAM. Krzysztof moved to the United States in 2001 and entered the PhD program in composition and computer music at the University of Chicago, which he completed in 2007. His primary teachers included Edward Boguslawski, Louis Andriessen, Marta Ptaszynska, Shulamit Ran and Howard Sandroff. Krzysztof taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. He co-directs the electro-acoustic music ensemble Fire Wire, performs with Jaroslaw Mamczarski in the improvisation group Loadbang Ensemble and is a permanent member of the Warsaw Autumn Festival Programming Committee. Krzysztof is actively involved in electronic music improvisation and acoustic and electro-acoustic composition and serves on the jury of multiple composer's competitions including the Warsaw Autumn Festival's Call for Sounds Competition and the Grawemeyer Award for Music Composition. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and climbing. His pieces were performed at international festivals in Europe, US and Asia and he has received many awards including the first prize at the Concours Internationaux de Musique et d'Art Sonore Electroacoustiques- Bourges - 2007 for *Mobile Variations*.

# UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for music composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Unsuk Chin, Michael Colgrass, John Corigliano, Sebastian Currier, Tan Dun, Donald Erb, John Harbison, Karel Husa, Aaron Jay Kernis, Libby Larsen, Peter Lieberson, György Ligeti, Shulamit Ran, Kaija Saariaho, Steven Stucky, Augusta Read Thomas, Joan Tower, George Tsontakis, Chinary Ung, Ellen Taaffe Zwilich, and many others.

Composition students at the University of Louisville School of Music present several concerts of their own new works each year, performed by students and faculty of the school. Every student composer concert is professionally recorded, and participating student composers receive a free copy of concert CDs. About every two years a compilation CD is produced from these recital recordings. The most recent editions are Fresh Stuff 2005 and the Premiere Collaborative CD featuring Trio Arsenal.

The Division of Composition and Music Theory offers B.M. and M.M. degrees with an emphasis in either composition or music theory. University of Louisville composition graduates secure positions in some of the nation's finest graduate programs. They are often accepted into programs of choice, and many receive financial aid in the form of teaching assistantships, fellowships, or scholarships. Recent graduates have excelled in such composition programs as the Eastman School of Music, the University of Missouri-Kansas City, the University of Maryland, the University of Michigan, SUNY-Buffalo, the University of Texas at Austin, Arizona State University, and the Royal Academy of Music in London, and many others.

For more information, including faculty bios and more online audio samples, visit:
http://music.louisville.edu/composition

# LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

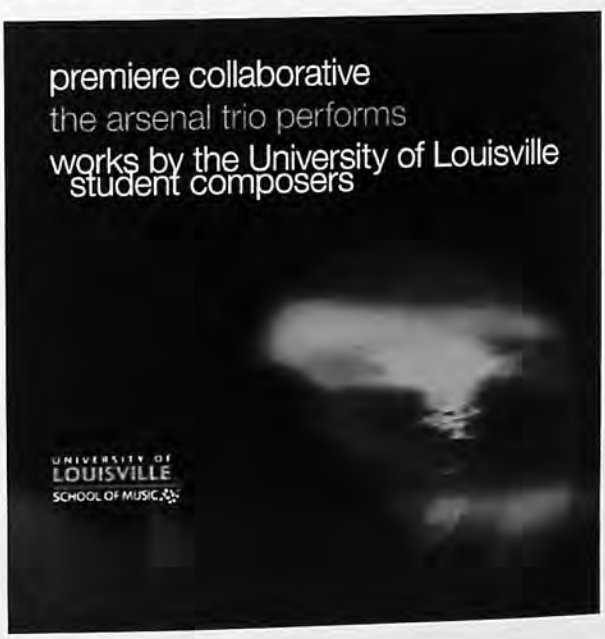
The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

# LATEST CD OF STUDENT COMPOSITIONS

The Division of Theory and Composition has released a new CD of student compositions. The ***premiere collaborative*** CD was performed by the Arsenal Trio and features the work of six University of Louisville student composers: Shaun Crowdus, Christian Gentry, Adam Hardin, Jeremy Podgursky, Chris Seal, and Aaron Stepp. Their works were written specifically for the Arsenal Trio, which was in residence at the School of Music for five days in November 2006. During the ensemble's residency, they rehearsed with each composer, presented a concert at the 2006 New Music Festival, and recorded each work under the supervision of the composer. These recording sessions were later edited and mastered for release as ***premiere collaborative.***

***premiere collaborative*** is the fourth student composer CD released by the Division of Theory and Composition since 2002. The first three CDs (*Fresh Stuff 2001, 2003,* and *2005*) were compilations of recordings of performances at the University of Louisville.



# Upcoming New Music Events at the School of Music 2009-2010

(All events are admission free and held in Margaret Comstock Concert Hall, unless otherwise noted. Events are subject to change.)

Wednesday, November 18 - 8:00 p.m.
University Student Composers: Students, faculty, and guest artists join to present a concert of world premieres by the young composers of today and tomorrow.

Tuesday, February 16 - 8:00 p.m.
University Student Composers

Thursday, February 18 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall.

Tuesday, March 23 - 8:00 p.m.
University Student Composers

Wednesday, March 24 - 7:00 p.m.
Electronic & Computer Music in Malcolm Bird Recital Hall.

Thursday, April 1 - 7:00 p.m.
University Student Composers present electronic music in Malcolm Bird Recital Hall.

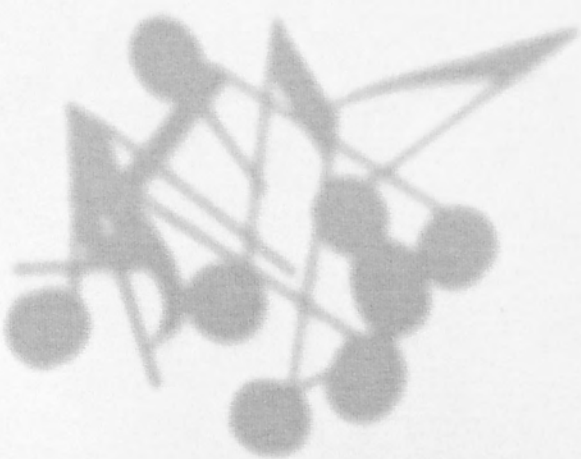
Tuesday, April 6 - 8:00 p.m.
University Student Composers

Monday, April 12 - 8:00 p.m.
University New Music Ensemble & Early Music Ensemble

Thursday, April 15 - 3:00 p.m.
Grawemeyer Lecture: The winner of the 2010 Grawemeyer Award in Music Composition will deliver a lecture on his or her works.

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*To receive occasional e-mail notices of new music events at UofL, please send an e-mail to* **newmusic@louisville.edu** *with the word "subscribe" in the subject line.*



UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

*presents*

# University Flute Ensemble

## Kathleen Karr, *director*

Wednesday Evening
December 2, 2009
7:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

*Smoking is not permitted in the School of Music building.*
*In the unlikely event of fire or other emergency, please walk to the nearest exit.*
*The use of recording devices and flash photography is strictly prohibited.*
*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

## THE UNIVERSITY OF LOUISVILLE FLUTE CHOIR

John Aurelius
Stephanie Burrow
Lauren Cannady
Sarah Carney
Mimi DeGuzman
Megan Dutcher
Mary Falter
Brittany Glass
Jena Hemmelgarn
Kelly Moreman
Michelle Schapmire
Jennifer Van Wie
Kaila Washington

# PROGRAM

*Syrinx* for solo flute — Claude Debussy (1862-1918)

Megan Dutcher

Trio – Finale — Friedrich Kuhlau (1786-1832)

Stephanie Burrow
Jena Hemmelgarn
Kelly Moreman

Sonata #1 for Two Flutes — Gottfried Finger (1660-1730)

Brittany Glass
Kathleen Karr

Sonata #5 for Two Flutes — Georg Philipe Telemann (1681-1767)

Megan Dutcher
Kathleen Karr

Canonic Sonata in B flat – Presto — G.P. Telemann

John Aurelius, *recorder*
Mary Hamilton, *recorder*

"Great Train Race" for solo flute — Ian Clarke (b. 1964)

Jennifer Van Wie

Trio, Op. 53 — Friedrich Kummer (1797-1879)
Allegro
Andante
Allegro Vivace

Mimi DeGuzman
Mary Falter
Jennifer Van Wie

Trio, Op 80 – Adagio/Allegro con brio — Friedrich Kuhlau

Lauren Cannady
Michelle Schapmire

Sonatine in Canon Style for 2 Flutes — Paul Hindemith (1895-1963)
Movements 1 and 3

Sarah Carney
Kaila Washington

Suite for Flute Choir — F.R.C. Clarke
1. Bagatelle

The University of Louisville Flute Choir

Three for Eight for Flute Choir — Katherine Hoover (b. 1937)
1. Dunes
2. Sandpipers
3. Kites

The University of Louisville Flute Choir

Flight of the Bumble Bee for Flute Choir — Nikolai Rimsky-Korsakov (1844-1908)
Arr. by Nancy Nourse

The University of Louisville Flute Choir

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*presents*

# University Violin Studio

*Students of J. Patrick Rafferty*
*and*
*Brittany MacWilliams*

Wednesday Afternoon
December 2, 2009
5:00 p.m.
Malcolm Bird Recital Hall

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# PROGRAM

Air Varie on a Theme of Pacini in D minor, Op. 89, No. 1 — Charles Dancla (1817-1907)

Hannah Chalk, *violin*
Drew Foley, *piano*

Concerto in G Major, K. 216 — W. A. Mozart (1756-1791)
Adagio

Jacob Head, *violin*
Hahnbit Lee, *piano*

Sonata No. 1 in G minor, BWV 1001 — J.S. Bach (1685 - 1750)
Presto

Emily Caudill, *violin*

Concerto No. 2 in G Major — Franz Josef Haydn (1732-1809)
Allegro moderato

Ashley Wolf, *violin*
Mary Wolf, *piano*

Sonatina in G Major, Op. 100 for Violin and Piano — Antonin Dvorak (1841-1904)
I. Allegro risoluto

Courtney Schisler, *violin*
Drew Foley, *piano*

Sonatina in G Major, Op. 100 for Violin and Piano — Antonin Dvorak (1841-1904)
IV. Finale: Allegro

Blair Joseph, *violin*
Pearson Keating, *piano*

Partita No. 3 in G Major, BWV 1006 — J. S. Bach (1685-1750)
Loure

Nathan Chapman, *violin*

Partita in E Major, BWV 1006 — J. S. Bach
Gavotte en Rondeau

Brittney Washam, *violin*

Partita in E Major, BWV 1006 — J. S. Bach
Minuet I
Minuet II

Catherine Tyree, *violin*

Partita in E Major, BWV 1006 — J. S. Bach
Gigue

Courtney Morrison, *violin*

Concerto in G Major — Franz Joseph Haydn (1732-1809)
Allegro moderato

Rebekah Markoski, *violin*
Drew Foley, *piano*

## BRIEF PAUSE

Romance in F Major, Op. 50 — Ludwig van Beethoven (1770-1827)

Steven Kinnamon, *violin*
Drew Foley, *piano*

Partita No. 2 in D minor, BWV 1004 — J. S. Bach
Sarabande

Gabrielle Boguslaw, *violin*

Concerto No. 5 in A Major, K. 219 — W. A. Mozart
Rondo: Tempo di Menuetto
Michael Lambert, *violin*

Sonata No. 3 in E-flat Major, Op. 12, No. 3 — Ludwig van Beethoven
Allegro molto
Blaise Poth, *violin*
Hae-Jin Kim, *piano*

Concerto No. 9 in A minor, Op. 104 — Charles de Beriot (1802-1870)
Allegro maestoso
Anna Dolan, *violin*
Drew Foley, *piano*

Concerto No. 5 in A minor, Op. 37 — Henri Vieuxtemps (1820-1881)
II. Adagio
III. Allegro con fuoco
Zach Leezer, *violin*
Josue Ramirez, *piano*

Sonata for Solo Violn in G minor, BWV 1001 — J. S. Bach
Presto
Aaron Neumann, *violin*

Sonata, Op. 18 — Richard Strauss (1864-1949)
Allegro, ma non troppo
Kate Doyle, *violin*
Krista Wallace-Boaz, *piano*

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UNIVERSITY OF
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*presents*

# University
# Classical Guitar Ensemble
## Dr. Stephen Mattingly, *director*

Thursday Evening
December 3, 2009
7:00 p.m.
Malcolm Bird Recital Hall

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*Thank you.*

## UNIVERSITY CLASSICAL GUITAR ENSEMBLE

Dr. Stephen Mattingly, *director*

Alberto Abril
Armistead Grandstaff
China Huddleston
Chris Millett
Grant Powell
Andrew Rhinehart
Parker Scinta
Katelyn Thompson

# PROGRAM

Four Short Seasons — Andrew Zohn (b. 1970)

*Spring*
*Summer*
*Winter*
*Fall*

Middle Fork — Leo Welch (b. 1960)

China Huddleston, Chris Millett & Grant Powell*

Fugue, BWV 998 — J. S. Bach (1685-1750), arr. Mattingly

Alberto Abril, Armistead Grandstaff, Andrew Rhinehart*, Parker Scinta & Katelyn Thompson

Air Varié et Dialogué — Antoine de Lhoyer (1768-1852)

* *Ensemble Coach*

UNIVERSITY OF
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Thursday, December 3, 2009
3:00 p.m.
~~Margaret Comstock Concert Hall~~ ROOM 267

CONVOCATION



Sonate für Harfe — Paul Hindemith (1895-1963)

Lydia Falconnier, *harp*
student of Carol McClure

Well You Needn't — Thelonious Monk (1917-1982)

Amy Hutts, *double bass*
student of Tyrone Wheeler
Dan Gomby, *saxophone*
Barrett Wilson, *piano*
Austin Skarshang, *drum set*

On the Sunny Side of the Street — Jimmy Mchugh (1894-1969)

Chris Grzech, *trombone*
student of Ansyn Banks
Pierson Keating, *piano*
Jon Gardiner & Luke McIntosh, *double bass*

C-Jam Blues in Bb — Duke Ellington (1899-1974)

On Green Dolphin St. — Bronislav Kaper (1902-1983)

Jonathan Ellis, *piano*
student of Jim Connerley
Graeme Gardiner, *saxophone*
Luke McIntosh, *double bass*
Zack Kennedy, *drum set*

Rotation IV — Eric Sammut (b. 1958)

Jimmy Weixler, *marimba*
student of Jeff Luft

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, December 3, 2009
3:00 p.m.
~~Margaret Comstock Concert Hall~~ Room 267



I Mean You — Thelonious Monk (1917-1982)

Aaron Latos, *drum set*
student of Jason Tiemann
Pierson Keating, *piano*

Portrait of a Trumpet — Sammy Nestico (*b. 1924*)

Daniel Fieselman, *trumpet*
student of Michael Tunnell
Austin Clark, *piano*

Concerto in Eb for Trumpet and Strings — Johann Baptist Georg Neruda (*c. 1707-1780*)
I. Allegro

Trevor DeJarrett, *trumpet*
student of Michael Tunnell
Austin Clark, *piano*

from *Der Schauspieldirektor* — Wolfgang Amadeus Mozart (1756-1791)
"Bester Jüngling"

Chloe Richards, *soprano*
student of Dan Weeks
Jessica Dorman, *piano*

Concerto in Eb Major — Johann Nepomuk Hummel (1778-1837)
Allegro con spirito

Katie Raynor, *trumpet*
student of Michael Tunnell
Austin Clark, *piano*

Intrada — Otto Ketting (*b. 1935*)

Todd Mullins, *trumpet*
student of Michael Tunnell

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

Thursday, December 3, 2009
3:00 p.m.
Malcolm Bird Recital Hall

CONVOCATION



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Rustiques — Eugene Bozza (1905-1991)

Shaun Shotwell, *trumpet*
student of Herb Koerselman
Jessica Dorman, *piano*

Concerto for Trombone — Henri Tomasi (1901-1971)
I. Andante & Scherzo

Ian Gregory, *trombone*
student of Brett Shuster
Denine LeBlanc, *piano*

Concerto No. 4 in Eb Major — Wolfgang Amadeus Mozart (1756-1791)
I. Allegro moderato

Ian Wolfe, *horn*
student of Bruce Heim
Elizabeth Wolfe, *piano*

Concerto in F Major — J. S. Bach (1685-1750)
Allegro

Phoebe Bell, *bassoon*
student of Matthew Karr
Denine LeBlanc, *piano*

Pièce en Forme de Habanera — Maurice Ravel (1875-1937)

Kimberly Kennedy, *saxophone*
student of Mike Tracy
Denine LeBlanc, *piano*

Syrinx — Claude Debussy (1862-1918)

Megan Dutcher, *flute*
student of Don Gottlieb

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Andante e Rondo ongarese, Op. 35 — Carl Maria von Weber (1786-1826)

Jackie Royce, *bassoon*
student of Matthew Karr
Jay Coughlon, *piano*

Aria — Eugene Bozza (1905-1991)

Ceryse Duncan, *clarinet*
student of Dallas Tidwell
David George, *piano*

Suite pour Saxophone Alto et Piano — Paul Bonneau (1918-1995)

I. Improvisation
II. Danse Des Démons

Leah Fowler, *alto saxophone*
student of Mike Tracy
Denine LeBlanc, *piano*

Hommage à Manuel de Falla — Bela Kovacs (b. 1937)

Robert Acosta, *clarinet*
student of Dallas Tidwell

University of Louisville
School of Music
December 4, 2009
Malcolm Bird Recital Hall
5:00 pm

# THE UofL TUBA EUPHONIUM ENSEMBLE

Sonata — Walter Hartley
- Allegretto grazioso
- Adagio sostenuto

Brandon Neal, tuba
Austin Eccles, piano

Fantasia — Gordon Jacob

Danny Peterson, euphonium
Austin Eccles, piano

Power — John Stevens

Suite — Anton Reicha, op 82
arr. Eberhard Ramm
- Andante
- Allegro

Eine kline Nachtmusik — W.A. Mozart
- Allegro

I'll Fly Away — Traditional
arr. by Adam Edwards

Adam Edwards, soloist

| | |
|---|---|
| Theme Music from "Psycho" | Bernard Hermann<br>arr. by Peter J. Felice |
| Bohemian Rhapsody | Freddy Mercury<br>arr. by Albert R. Peoples |
| Three Christmas Songs<br>Adeste Fideles<br>The First Noel | arr. Alec Wilder |

Kinsey Whearty, soprano soloist

Deck the Halls

UofL Tuba Euphonium Ensemble Personnel

Euphoniums: Chris Dye, William Rossman, Patrick Albert, Danny Peterson
Tubas: Chris Schmidt, Bryen Warfield, Adam Edwards, Jim Stites, Brandon Neal, Kinsey Whearty
John R. Jones, director

UNIVERSITY OF
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*presents*

# Tara Winemiller, *soprano*

*Student of Edith Davis Tidwell*

**with**

## David George, *piano*

# Graduate Student Recital

Saturday Afternoon
December 5, 2009
4:00 p.m.
Malcolm Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE !

WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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*The use of recording devices is strictly prohibited.*
*PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.*
*Thank you.*

# PROGRAM

from *Alcina*
Tornami a vagheggiar — George Frideric Handel (1685-1759)

Ständchen
Glückes genug
Schlagende Herzen — Richard Strauss (1864-1949)

Vorrei spiegarvi, oh Dio! K 418 — Wolfgang Amadeus Mozart (1756-1791)

## PAUSE

Le bonheur est chose légère — Camille Saint-Saëns (1835-1921)

La lune blanche — Gabriel Fauré (1845-1924)

Fleur des blés
Fantoches — Claude Debussy (1862-1918)

Cuatro Madrigales Amatorios — Joaquin Rodrigo (1901-1999)
¿Con qué la lavaré?
Vos me matásteis
¿De dónde venis, amore?
De los Alamos vengo, madre

from *At the Statue of Venus*
A Lucky Child — Jake Heggie (b. 1961)

# Program Notes and Texts

Born in Germany, **George Frideric Handel** was well traveled and eventually settled in England, where he was employed by the Elector of Hannover. When his patron became King George I of England, Handel composed one of his most famous works, *Water Music*. Handel is well known for his operas and oratorios, the most notable being *The Messiah*. The opera *Alcina*, is part of the Italian *Opera Seria* tradition and calls for extensive vocal flexibility. As part of the Baroque opera revival, Joan Sutherland sang the title role and helped reestablish *Alcina* in modern repertory. In the midst of Handel's traditional love triangles, Morgana sings of her love to a disguised Ricciardo, in order to thwart, her sister, Alcina's romantic advances.

**Tornami a vagheggiar,**
Te solo vuol' amar
Quest' anima fedel,
Caro, mio bene, caro!

Già ti donai il mio cor:
Fido sarà il mio amor;
Mai ti sarò crudel,
Cara mia spene.

**Return to me and again look,**
upon me with love,
this faithful heart,
my dear, only wants to love you!

I have already given you my heart:
forever true and faithful my love will be;
I will never be cruel to you,
you, my dearest hope.

**Richard Strauss** is most famous for his *Tone-poems* which employed developments of Wagner's *leitmotifs* for character definition. Richard Strauss was able to eventually remove himself from the Wagnerian dominance of his time and compose numerous sensual and emotional works relative to classical form. Many of Strauss *Lieder* was composed for his wife, Soprano, Pauline de Ahna. This explains the vocal floridity and strong operatic nature of his *Lied*. One of Struass's major contributions to *Lieder* was in the development of orchestral accompaniment, rather than the traditional use of a piano. In the song *Ständchen*, the singer calls to their lover to quietly meet them in the garden, where the flowers will quiver with the night's delights. While in *Glückes Genug* the singer tells of their lover, while sleeping, smiled and called out their name, which brings happiness enough. A lively piece, *Schlagende Herzen*, tells the story of a young boy traveling to meet his love, with a beating heart. All the while with her own heart beating, she watches for his arrival. Strauss's decision to not leave Germany during the Third Reich is still an area of contempt for many. Yet it is undeniable that even 50 years after his death, Strauss was one of the greatest Masters of his time.

**Ständchen**

Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach,
kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen,
daß nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten
am rieselnden Bach
Und duften im Schlaf,
nur die Liebe ist wach.

Sitz nieder,
hier dämmert's geheimnisvoll
Unter den Lindenbäumen,
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonnenschauern
der Nacht.

**Serenade**

Open up, open up, but softly, my child,
As to not awaken anyone from sleep,
the brook barely murmurs
the wind hardly trembles
a leaf on the bushes and hedges.
therefore, softly, my love,
so that nothing stirs,
lay your hand, gently, on the latch.

With elfin like steps, steps so light,
as to skip over the flowers,
fly nimbly out into the moonlit night,
to meet me out in the garden.
Around the rippling brook
the flowers slumber,
and fragrantly scented in their sleep
only love is awake.

Sit down,
where dusk gathers so mysteriously
under the linden trees,
the nightingale above us will
dream of our kisses,
and when she awakens in the morning
the rose, glowing and quivering,
from the delights of the night.

**Glückes Genug**

Wenn sanft du mir im Arme schliefst,
ich deinen Atem hören konnte,
im Traum du meinen Namen riefst,
um deinen Mund ein Lächeln sonnte -
Glückes genug.

Und wenn nach heißem, ernstem Tag
du mir verscheuchtest schwere Sorgen,
wenn ich an deinem Herzen lag
und nicht mehr dachte an ein Morgen -
Glückes genug.

**Happiness Enough**

When you slept softly in my arms,
I was listening to you breath,
and in a dream, you called out my name,
then on your face, a smile beamed -
that was happiness enough.

And when, after a hot, tiring day,
you chased away my heavy cares -
that when I lay against your heart
and thought no more about tomorrow -
that was happiness enough.

**Schlagende Herzen**

Über Wiesen und Felder ein Knabe ging,
Kling-klang schlug ihm das Herz;
Es glänzt ihm am Finger von Golde ein Ring.
Kling-klang, schlug ihm das Herz.
"Oh Wiesen, oh Felder,
Wie seid ihr schön!
Oh Berge, oh Täler,
Wie schön!
Wie bist du gut, wie bist du schön,
Du gold'ne Sonne in Himmelshöhn!"
Kling-klang schlug ihm das Herz.

Schnell eilte der Knabe mit fröhlichem Schritt,
Kling-klang schlug ihm das Herz;
Nahm manche lachende Blume mit -
Kling-klang schlug ihm das Herz.
"Über Wiesen und Felder
Weht Frühlingswind,
Über Berge und Wälder
Weht Frühlingswind.
Im Herzen mir innen weht Frühlingswind,
Der treibt zu dir mich leise, lind!"
Kling-klang schlug ihm das Herz.

Zwischen Wiesen und Feldern
ein Mädel stand,
Kling-klang schlug ihr das Herz.
Hielt über die Augen zum Schauen die Hand,
Kling-klang schlug ihr das Herz.
"Über Wiesen und Felder
Über Berge und Wälder,
Zu mir, zu mir, schnell kommt er her!
Oh, wenn er bei mir nur, bei mir schon wär!"
Kling-klang schlug ihr das Herz.

**Beating Hearts**

Over meadows and hills a boy walked,
Cling, clang, beat his heart;
On his finger, a golden ring gleamed.
Cling, clang, beat his heart.
"Oh meadows, oh fields,
How beautiful you are!
Oh hills, oh valleys,
How beautiful!
You are so good, how lovely you are,
your golden sun high in the heavens!"
Cling, Clang, beat his heart.

Quickly the boy hurried, with joyous step,
Cling, clang, beat his heart;
he took many bright flowers with him,
Cling, clang, beat his heart.
"Over meadows and fields,
blows the spring wind,
over mountains and forests,
blows the spring wind.
inside my heart blows the spring wind,
that drives you to me softly, gently!"
Cling, Clang, beat his heart.

Between the meadows and fields a
maiden stood,
Cling, Clang, beat her heart,
she held her hand over her eyes to see,
Cling, Clang, went her heart,
"Over meadows and fields,
over mountains and forests,
to me quickly he comes!
Oh! If only he were already with me!"
Cling, Clang, beat her heart!

As a child prodigy, **Wolfgang Amadeus Mozart** composed his first works at the age of five. Soon, being proficient in both violin and piano, Mozart and his sister were taken on concert tours by their father, where they met such masters as J. C. Bach and Haydn. Mozart was well known and successful in his life as a composer; though through careless spending, died a pauper. Even though he is famed for his operatic works, such as *Le Nozze di Figaro* (The Marriage of Figaro) and *Don Giovanni*, Mozart wrote in all musical genres with great skill, composing over 600 works. At the request of Aloysia Weber Lange, Mozart composed, *Vorrei spiegarvi, Oh Dio,* and another aria, for her debut as the role of Clorinda, from *Il curioso indiscreto,* by Anfossi. In this part, Clorinda's fiancée is testing her devotion by sending the Count to court her. But Clorinda holds true and instructs the Count to leave and be with *his* true love, Emilia.

**Vorrei spiegarvi, oh Dio!**
Qual è l'affanno mio;
Ma mi condanna il fato
A piangere e tacer.
Arder non può il mio core
Per chi vorrebbe amore
E fa che cruda io sembri,
Un barbaro dover.
Ah conte, partite,
Correte, fuggite
Lontano da me;
La vostra diletta
Emilia v'aspetta,
Languir non la fate,
È degna d'amor.
Ah stelle spietate!
Nemiche mi siete.
Mi perdo s'ei resta.
Partite, correte,
D'amor non parlate,
È vostro il suo cor.

**I would like to explain to you, oh God!**
This grief of mine;
Fate condemns me
to weep and keep silent,
my heart is unable to burn
for the one I would like to love,
this outrageous obligation makes me
seem so cruel.
Ah Count, leave,
run, flee,
far away from me;
your beloved
Emilia awaits you,
do not cause her to suffer
she is worthy of love,
Alas, pitless fate!
You are hostile to me.
If he stays, I will die!
Leave, run,
do not talk of love,
her heart is yours.

**Camille Saint-Saëns,** like Mozart, was a child prodigy and at the age of two his Aunt taught him to play the piano, soon following at the age of five with public concerts. He contributed to all genres of French music and was also one of the leaders of the French Musical Resistance, in the 1870's. Along with being a composer, conductor, pianist, organist, Saint-Saëns's was well studied in geology, archeology, lepidoptery, botany and was an expert in Mathematics. Saint-Saëns composed over 300 works, one of his most famous works being, *Samson and Delilah.* He was also one of the first well known composers to score music for films. Even as a master of counterpoint, his melodies often revealed his gift for pictoral caricatures such as, *Le bonheur est chose légère,* where he tells of flighty love and happiness that is sought to be obtained through another

**Le bonheur est chose légère,**
Passagère,
On croit l'attendre, on le poursuit,
Il s'enfuit!
Hélas! Vous en voulez un autre
Que le nôtre;
Il faut à vos ardents desires
Des plaisirs.
Dieu vous préserve des alarmes
Et des larmes
Qui peuvent assombrir le cours
Des beaux jours.

Si jamais votre coeur regrette
La retraite
Qu'aujourd'hui vous abandonnez,
Revenez!
De tous les chagrins de votr'âme,
Je réclame
Pour notre fidèle amitié
La moitié.

**Happiness is a light thing,**
fleeting,
you try to attain it, to pursue it,
but it flies away!
Alas! You attempt to attain
another's happiness;
your desires demand fulfillment
with pleasures.
May God shield you from
your troubles
and from tears, which might darken
the course of happy days.

If your heart ever regrets
the retreat
which you today, forsake,
return!
Of all your soul's sorrows
I demand
for our friendship's sake
The half!

**Gabriel Fauré** is included in the list of composers who perfected the French *mélodie* into a notable art form. As a young man Fauré studied under both Niedermeyer and Saint-Saëns and composed approximately 100 songs in his life. The cycle *La bonne chanson,* signals the third and final stage of Fauré's growth as a *mélodie* composer. Containing three songs, with bold and romantic elements, *La luna blanche,* the second song of the cycle, exemplifies this romance through arpeggiated chords, a deep lilting melodic line and sensual lines of love. At the time of composition, Fauré was romantically involved with Emma Bardac, who eventually married Debussy. These poems were chosen from a collection of poems Paul Verlaine wrote for his

fiancée. Fauré dedicated this cycle to Madame Bardac.

**La lune blanche**
luit dans les bois.
De chaque branche
part une voix
sous la ramée.
O bien aimée...

L'étang reflète,
profond miroir,
la silhouette
du saule noir
où le vent pleure.
Rêvons, c'est l'heure.

Un vaste et tendre
Apaisement
semble descendre
du firmament
que l'astre irise.
C'est l'heure exquise!

**The white moon**
shines in the woods.
From beneath
each branch
comes a voice.
O beloved…

The pool reflects,
deeply mirrored,
the silhouette
of the black willow.
Where the wind weeps…
let us dream, it is the hour.

A vast and tender
calming
seems to descend
from the sky
that the moon makes iridescent.
It is the exquisite hour!

**Claude Debussy** can best be described as an Impressionist composer. After leaving the confines of the Paris Conservatoire, Debussy's artistic suggestion through whole-tone and subordination chord progression paved the way for twentieth century composers. *Fleur des Blés,* paints a scene of a young lover discussing his lover's beauty. Debussy introduced himself to the public stage with the song cycle, which was dedicated to his benefactor Marie-Blanche Vasnier. *Fantoches,* the second song in his first *Fêtes galantes* set, recalls a scene from an Italian comedy, with puppeteers, a doctor and his daughter and a Spanish pirate. There is an overall playful mood, which has no exact plot and Debussy articulates each character through the vocal phrasing and musical accompaniment. Pierre Bernac writes of Debussy saying, "No musician of any nationality had greater mastery in creating the mysterious alloy of music and poetry than Debussy."

**Fleur des Blés**

Le long des blés que la brise
Fait onduler puis défrise
En un désordre coquet,
J'ai trouvé de bonne prise
De t'y cueillir un bouquet.
Mets-le vite à ton corsage, -
Il est fait à ton image
En même temps que pour toi...
Ton petit doigt, je le gage,
T'a déjà soufflé pourquoi:
Ces épis dorés, c'est l'onde
De ta chevelure blonde
Toute d'or et de soleil;
Ce coquelicot qui fronde,
C'est ta bouche au sang vermeil.
Et ces bluets, beau mystère!
Points d'azur que rien n'altère,
Ces bluets ce sont tes yeux,
Si bleus qu'on dirait, sur terre,
Deux éclats tombés des cieux.

**Flowers of Wheat**

Along the wheat that the breeze
ripples and straightens,
in a pretty disorder,
I found a good opportunity
to gather you a bouquet.
Quickly attach it to your bodice -
it is done in your likeness,
I made it especially for you…
Your little finger, I swear,
you asked me why:
this golden grain is the wave
of your blond hair,
made of gold and the sun light;
the poppy that moves about,
is as blood red as your mouth,
and these cornflowers, beautiful mystery!
Are the specs of blue in your eyes,
that nothing can change,
so blue that one would say, on Earth,
two slivers have fallen from the sky.

**Fantoches**

Scaramouche et Pulcinella,
Qu'un mauvais
dessein rassembla,
Gesticulent noirs sous la lune,

Cependant l'excellent docteur Bolonais
Cueille avec lenteur des simples
Parmi l'herbe brune.

Lors sa fille, piquant minois,
Sous la charmille, en tapinois,
Se glisse demi-nue,

En quête de son beau pirate espagnol,
Dont un langoureux rossignol
Clame la détresse à tue-tête.

**Puppets**

Scaramouche and Pulcinella,
whom an evil scheme
were brought together,
gesture, black against the moon.

Meanwhile, the excellent doctor
from Bolognese slowly gathers
some herbs among the dark grass.

Then his saucy daughter
sneaks under the arbor,
half-naked in her quest,

of her handsome Spanish pirate,
of his distress, a languorous Nightingale
proclaims at the top of his voice.

**Joaquín Rodrigo** was born in Sagunto and at the age of three became blind due to a diphtheria epidemic. He studied in Paris as a young man and at the urging of a friend Rodrigo began incorporating Spanish musical elements into his compositions. Rodrigo composed about 100 songs, including, *Cuatro Madrigales Amatorios,* which are among some of his better known works. This cycle is loved for its diverse accompaniment and melodic setting of texts. All four love poems came from a compilation of poems called, *Recopilacion de sonetos y sonatos y villancicos a quarto y a cinco,* written and compiled by Juan Vaques. These songs are written in Baroque Spanish folk music style, with simple rhythms and chord structures, along with few crescendo and terraced dynamics.

**¿Con qué la lavaré?**
La tez de la mi cara?
Que vivo mal penada?
Lávanse las casadas
Con agua de limones.
Lavome yo, cuitada,
con penas y Dolores.

**Vos me matásteis**
Niña en cabello,
vos me habéis muerto.
Riberas de un río,
Rí moza virgin,
niña en cabello,
vox me habéis muerto.

**¿De dónde venís, amore?**
Bien sé yo de donde.
¿De dónde venís, amigo?
Fuere yo testigo. Ah!

**De los álamos vengo, madre**
de ver cómo los menea el aire.
de los álamos de Sevilla
de ver a mi Linda amiga.

**With what shall I use to wash?**
the skin on my face?
That I am punished for living badly?
The married women wash
with lemon water.
I wash away my anguish
using my grief and sorrow.

**You have killed me**
girl with the long hair,
you have killed me.
At the edge of the river bank,
I saw you, a virgin,
girl with the long hair,
you have killed me.

**Where have you been my love?**
Well, I know from where.
Where have you been my friend?
I've been a witness. Ah!

**I have come from the poplars, Mother,**
to see how their branches move in the breeze.
By the poplar trees of Sevilla
I have seen my pretty lover.

**Jake Heggie** is an American composer of the 21st Century. He is the composer of the critically acclaimed operas, *The End of the Affair, Three Decembers,* and *Dead Man Walking.* He is also the recipient of the 2005-06 Guggenheim Fellowship. An active and hard-working artist, he has already composed over 200 songs and in February of 2009 was in Residency with the University of Louisville and Kentucky Opera, where he worked with students and young artists. *At the Statue of Venus* was composed in 2005. This musical scene features a woman who is waiting in a museum to meet a blind date, at the Statue of

Venus. While watching and guessing whom her date might be, she reminisces of what true love is, and what love she wishes she to find.

**A Lucky Child**

At night we dream of love, of loving and being loved,
like when we were children, if we were lucky as I was.
I knew my parents loved me and I loved them.
I felt safe and protected. I knew that morning would always come.
And I knew I was loved.
Oh, God, I was a lucky, lucky child.

Sunday night dinners over at grandma's, we'd all be together.
Playing piano, signing along, not in tune or too much in measure.
Wrestling with cousins, the stories we'd share.
The night Randall kissed me…
Then pretending to sleep in the car riding home with my Father and Mother.
Wanting to hear the secrets they'd share,
But mostly just wanting to be carried upstairs, in my father's arms.
Then he'd kiss me and say: "Goodnight, my little pumpkin.
Sleep soundly my little love. Angel from heaven. Star from above."
And I'd sleep.

That love is what I'm seeking;
To feel again I am safe and protected.
To wake each morning filled with hope.
And to know I am loved.
Oh, God, I was a lucky, lucky child.

UNIVERSITY OF
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SCHOOL OF MUSIC

*presents*

# University Percussion Ensemble

## Jeffrey Luft, *director*

Sunday Evening
December 6, 2009
8:30 p.m.
Margaret Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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*The use of recording devices and flash photography is strictly prohibited.*
PLEASE SILENCE CELL PHONES, ELECTRONIC WATCHES AND PAGERS.
*Thank you.*

# PROGRAM

Layers (1994) — Lynn Glassock

Sam Rouster, Elena Michels, Lauren Whitcomb, John Carey,
Rodney Younger, Cameron Cousins, Tony Johnson & Jimmy Weixler

Navigating the Maze (2009) — Michael Perdue

Sam Rouster, Elena Michels, Lauren Whitcomb, John Carey,
Rodney Younger, Cameron Cousins, Tony Johnson & Jimmy Weixler

Cross Corners (1924) — George Hamilton Green

Sam Rouster, *soloist*
*with* John Carey, Rodney Younger, Lauren Whitcomb & Elena Michels

Fanfare for Tambourines (1983) — John Alfieri

John Carey, Tony Johnson, Cameron Cousins,
Elena Michels, Jimmy Weixler & Sam Rouster

Charleston Capers (1925) — George Hamilton Green

John Carey, *soloist*
*with* Tony Johnson, Elena Michels, Jimmy Weixler, Sam Rouster

Gainsborough (1965) — Thomas Gauger

Lauren Whitcomb, Elena Michels, Rodney Younger,
John Carey & Sam Rouster

Taiko (1996) — Thomas Harding

Lauren Whitcomb, Rodney Younger, Elena Michels, Jimmy Weixler,
Sam Rouster, Cameron Cousins, Tony Johnson & John Carey

School of Music
University of Louisville
Presents

# String Chamber Ensembles

Monday Evening
December 7, 2009
7:00 p.m.
Bird Hall

Quartet No. 19 in C Major, K. 465, "Dissonance" — W. A. Mozart (1756-1791)
Menuetto
Molto Allegro

Kate Doyle and Aaron Neumann, violins
Michael Hill, viola
John Marietta, cello

Double Bass Quartet — David Anderson (b.1962)
Finale: Adagio

Matthew Boothe, Andrew Witten, Eli Raines and Jake Seiner, double basses

String Quartet No. 1, Op. 49 — Dmitri Shostakovich (1906-1975)
Moderato
Moderato

Brittney Washam and Katie Tyree, violins
Alison Simpson, viola
Lindsey Becker, cello

Sonata No. 1 in G Major — Bodin de Boismoitier (1689-1755)
Prelude
Largo
Gigue

Karli Bailey and Ben Heckel, double basses

Sonata Trio in G Minor — George Philipp Telemann (1681-1767)
Tendrement

Rebekah Markoski and Courtney Morrison violins
Laurel Yoder, cello

Deuxiume Trio in B Minor — Joaquim Turina (1882-1949)
Lento-Allegro Vivo

Josue Ramirez, Piano
Zach Leezer, Violin
Luke Darville, Cello

**PAUSE**

Quartet
Rondo/Dance

David Anderson
(b.1962)

David Graeser, Catherine Craig, Aaron Shockley, Jordan Wright, double basses

Duo in E Minor, Op. 25. No. 2
Rondo. Presto

Jean Baptise Breval
(1756-1825)

Chelsea Getty and Ryan Snapp, cellos

Terzetto in C Major, Op. 74
Larghetto

Antonin Dvorak
(1841-1904)

Courtney Schisler and Jacob Head, violins
Lauren Henley, viola

Trio No. 1 in B Major, Opus 8
Allegro con brio

Johannes Brahms
(1833-1897)

Jay Coughlon, piano
Mike Lambert, violin
Byron Farrar, cello



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72nd Season

Three Hundred Thirty-Sixth Concert of the Society
The Brentano String Quartet
October 18, 2009, 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Thirty-Seventh Concert of the Society
eighth blackbird
November 15, 2009, 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Thirty-Eighth Concert of the Society
Metropolitan Museum Chamber Players
January 31, 2010, 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Thirty-Ninth Concert of the Society
Takács String Quartet
March 14, 2010, 3:00 p.m.
Margaret Comstock Concert Hall

Three Hundred Fortieth Concert of the Society
ATOS Trio
March 14, 2010, 3:00 p.m.
Margaret Comstock Concert Hall

# The Brentano String Quartet

**"Night Songs for a Desert Flower"** — **Stephen Hartke** (b. 1952)

Madrigal (Allegretto grazioso ed amoroso)
Lament (Mesto)
Intermezzo (Lontano, dolcissimo)
Rejouissance (Allegro vivace)

"Night Songs for a Desert Flower" is, at heart, a book of madrigals for string quartet. I began the work thinking that I would be exploring the fundamentally abstract nature of the medium, but quickly found that its intensely focused emotional qualities pushed me towards a work in which the structure of the movements was determined much more by the emotional element in the same way that the madrigal responds to the expressive demands of the text set. As in madrigal cycles, there is a drama played out here, with the main arc contained within the first three movements. The last movement offers a dance of celebration followed by a brief envoi in a coda that disappears into the night.

- Stephen Hartke

"Night Songs for a Desert Flower" was commissioned for the Brentano String Quartet by the Harvard Musical Association and Carnegie Hall and was premiered in October 2009.

Note for members of the Louisville Chamber Music Society: For an additional experience, the Brentano String Quartet can be heard performing a selection of five madrigals by the Renaissance composer, Carlo Gesualdo, in an arrangement by Bruce Adolphe on a broadcast from St. Paul Sunday available on the web. Search for "St Paul Sunday Brentano" to capture this interesting performance in which Gesualdo's 5-voice madrigals have been condensed into a performance by 4 strings. The program also features an interview with the members of the quartet and a performance of Mozart's String Quartet, K. 464, in A Major.

- J.Christensen

**String Quartet No. 3, Opus 94** — **Benjamin Britten** (1913-1976)

Duets - with moderate movement
Ostinato - very fast
Solo - very calm
Burlesque - fast (con fuoco)
Recitative and Passacaglia ("Le Serenissima") - slow

Benjamin Britten's Third String Quartet written in autumn 1975, is among the very last works he completed. Decades had passed since his first two quartets, written in the early 1940s, just before the opera Peter Grimes catapulted him to international fame. After that event, Britten was first and foremost a composer of vocal works, especially opera and large-scale choral pieces; in fact, after Grimes nearly every purely instrumental composition he wrote was at the urging of one performer or another (for example the five cello works written in the 1960s, for which we have Mstislav Rostropovich to thank).

In the case of the Third Quartet, it was the Amadeus Quartet who approached the composer, being well acquainted with him from his festival in Aldeburgh. String quartet writing could not be further from the operatic genre for which Britten is best known; one wonders how he felt as he re-engaged with this tightly-wrapped, economical medium, which he had not used for thirty years. The resulting work is ephemeral, fantastical, delicate, and characterful, a five-movement piece that the composer briefly considered entitling Divertimento for its many colors and contrasts.

The first movement, "Duets," is in a way the most abstract of the five. As the title suggests, it is an exploration of

how two voices can be paired. At the opening we hear not so much a duet as a double helix; the two voices are closely twinned, murmuring, nudging each other into gentle, dancelike gestures. Later the idea of a duet becomes more adversarial, with a shift from the easy, triple rhythms of the opening to a rougher, battering duple rhythm. This ultimately melts away to a return of the opening idea, followed yet later by a coda section of great intimacy, marked "very quiet," where the opening twinned idea is now played between strummed and bowed chords. The movement evaporates with an ethereal chord which is intoned a few times between fragments of the opening idea – a duet of materials, so to speak – with the ethereal chord coming last and softest.

The second movement, "Ostinato," evokes a feeling of helpless mania. Writing in a kind of C major, Britten uses the Lydian mode, where one of the scale degrees is raised a half step, with a slightly giddy effect. The idea of an ostinato, where a musical pattern is repeated over and over in the background, here takes the shape of a rising, jagged, quarter-note figure, that is used to drive the music onward. Disconcertingly, total silences interrupt this forward momentum from time to time. In the middle of the movement, a more lyrical section intervenes (with the ostinato still chugging quietly behind the scenes), ultimately winding up in a blissed-out B major world. The more robust music from the opening returns for a short time, reaches a furious climax, and then ultimately fizzles; the final bars are a kind of musical shrug.

The third movement features the first violin as its "Solo." The writing here is quite spare, and we feel as if we are in a very high place, with thin air and a stark landscape. The lone violin line, moving trancelike through wide intervals, is accompanied mostly by only one other voice at a time, ascending slowly up an alpine slope. In the middle, this suspended texture gives way abruptly to a sudden outburst of bright, hard birdsong, ringed around with major-key triads; it is as if the composer is contemplating his great contemporary, Olivier Messiaen, across the English Channel, and refracting him through a Britten-esque prism.

With the fourth movement, a brief "Burlesque," we are rudely shoved back into the world of parodic entertainment, a violent-textured scene of buffoonery. The main section is full of off-balance, rhythmic jokes, but the atmosphere is rough and almost hostile. This melts away quite suddenly to a middle section of stilted delicacy, a music box on the verge of breaking. After a frozen moment, the main section re-erupts, this time larger than life, muscled and euphoric to the end.

The fifth movement is entitled "La Serenissima," a reference to Venice. The movement's ties to this city are twofold. First, the opening section of the movement, a disembodied, swaying texture punctuated by free solos for each instrument, quotes liberally from Britten's own last opera, Secondly, Britten was actually staying in Venice when he wrote this movement, and the walking bassline that underpins the main passacaglia section is based on chiming bells that Britten could hear from his hotel room. The effect of this main section is mesmerizing: a slow, stepwise melody, played in syncopation against the patient walking bass, evokes a state of deep meditation and sadness. At the same time, the key of E major seems to bestow a special radiance on this sunken state. Gradually, as the theme passes to each of the four instruments, the texture diversifies, awakens, and reaches a swirling, arpeggiated climax. As the music subsides into a quieter texture, the first violin introduces a second theme which is distinguished by an upward sweep to a glowing harmonic; this is passed to the inner voices for a time, and finally the old theme reappears one more time. This time around, it seems not to have the strength to complete even one full cycle, coming to rest on a sustained note while gentle plucked notes ascend into the ether; the passacaglia is breaking down. Finally the bassline makes one last attempt, and the music freezes on an unresolved, forte chord, which Britten called "a question." If this movement depicts an old man confronting death, there is beauty and resignation, but also uncertainty: a life does not close neatly like a book in its two hard covers.

- © Note by Misha Amory

String Quartet in C major, Op. 59, No. 3 "Rasoumovsky" — Ludwig van Beethoven (1770-18

Andante con moto. Allegro vivace
Andante con moto quasi Allegretto
Menuetto. Grazioso
Allegro molto

For so many, Beethoven's music seems to represent a protagonist to whom they would like to relate, who repres the best version of who they might be. As heroes of great epics rise above struggle and difficulty to triumph, so Beethoven's music so often seem to surmount uncertainty and threat to emerge victorious. His is a life-affirm worldview, at once inclusive and individual; it compellingly represents the individual's capacity to find his or way toward earned joy through strength of spirit. Perhaps this characterization of Beethoven is blind to some o subtleties, to shades of doubt and tenderness, but the Beethoven of the C Major String Quartet, Op. 59 No. 3, extremely well with this conception.

Surely the opening of this quartet looks back to Mozart in his C Major String Quartet, K465, nicknamed "Dissonant" because of the disorienting harmonies in the introduction to its first movement. Beethoven goes a farther that Mozart in this respect, dissolving both any stable sense of a key and any sense of pulse as the piece beg It is rather like the opening of Hamlet: "Who's there?" All is uncertainty and fog. But of course there is no se of arrival and discovery without having been at sea, and so Beethoven plunges us into the alien currents direc In one sense this introduction is the antithesis of Mozart's, replete with challenging silences and stagnant, hang unresolved harmonies where Mozart underpins his exploration with constant motion. Only at the very last mom does Beethoven discover a portal, the dominant seventh chord that must lead to the key of C Major at long last, rather than allow this resolution he pauses on the chord, with a sense of promise and potential, and expands it a cadenza for the first violin. Even after this there is a brief turn away from our key (to d minor) before the fi celebratory affirmation of C Major (the chord with which Haydn chooses, in the Creation, to illuminate the f word of "and there was Light!"). There is great significance, as well, in the rhythmic motif with which Beetho introduces the main part of the movement, a short lifted note leading to a sustained chord. It is rather like a br energized intake of air before a comforting exhale or a quick recognition of something full of promise which is t held for a moment in one's gaze. It seems a kind of pointing gesture, and it is the gesture on which the moveme will largely be based, as if there is a saturation of wondrous things to behold that the composer will point out to

The arrival at C Major suggests unalloyed joy in its rhythmic ebullience, and Beethoven even hints one more t at the d minor that almost derailed its arrival in order to once again revel in its banishment as the final remain clouds are blown away. An athletic virtuosity informs most of the movement, replete with leaps and arabesques, f high registers are often exploited for brilliance and the sense of possible escape from gravity and mundane concer At the recapitulation of the start of the Allegro vivace the moment of return is disguised with trills and the ear violin cadenzas are expanded as if under a magnifying lens, so that the sense of time is once again obscured. Th only a mild flirtation with timelessness before the music finds its way back to its joyful enthusiasm. The moveme has an extremely brief coda which hovers in uncertainty for a brief moment as if recalling, tongue-in-cheek, feeling of the introduction and the recapitulated cadenzas before accelerating into a bright cadence, tossing a that aside for good.

The exotic Andante con moto quasi Allegretto is most likely a nod toward Count Razumovsky, the Russ commissioner of the three Op. 59 quartets, in its somewhat brooding demeanor. A patient tolling underpins main theme, which at the end of the first section is taken up in the melody by the three upper voices, suggesti melancholy ennui reminiscent of Chekhov. The character of this movement is unusually subtle for Beethoven, although there are impassioned, almost stormy moments (visitations from outside to which the movement respo with quiet resignation), it more often expresses sadness as a light wistful air and joy as a weightless brightening thus the muted expression of the movement serves as an expressive foil to that of the first.

The Menuetto grazioso is both moderate and awfully well-behaved for Beethoven and, although there is the fun of a boisterous, buffoonish trio, it joins the second movement in pulling back from any kind of extreme expression. Beethoven is careful in balancing the quartet, with a sort of centrifugal force pulling the more heightened expression toward the outer movements. This fairly innocent Minuet turns briefly dark in its coda, mockingly menacing and threatening, ending on the same dominant seventh chord that launched the main part of the first movement and setting the stage for a brilliant finale. It is like the moment in a Shakespearean comedy or a Mozart comic opera where the audience is aware of the mistaken identities that will be uncovered in the last scene. There is a great feeling of expectation as we watch the woes of the characters involved, aware that all will be set right anon, even as they cannot see it coming.

At the arrival of the last movement revelations indeed come fast and furious. It begins with a fugal exposition where instrument after instrument enters with a virtuosic, quicksilver theme, ten bars long instead of the expected classical eight, as if the theme takes wing and soars. It feels as if one by one the masks come off and all are involved in a whirlwind celebration of energy and possibility. And, in fact, this theme has been prepared by the themes of each of the previous movements, each of which is a pre-echo in some sense of the contour of the head of this new theme. Partially because of this, the eruption of the last movement feels like something that is revealed at long last, having been close at hand all along, and something liberated. It is a perpetual motion and thrives on speed as a visceral thrill (this from before the days when machinery took away our connection with bodily speed of motion). One of the most celebrated movements in all the Beethoven quartets due to its infectious energy and jouissance, this movement must have been in the mind of the young Mendelssohn as he composed the exuberant finale of his great Octet, another great favorite of chamber music lovers everywhere. Just before the final rush to the finish there is a rhetorical break in the proceedings, where the entire quartet outlines d minor in unison before a startled silence. Not coincidentally, this is a counterbalance to the d minor visited before the exhilarating arrival of C major in the first movement. By now it is only an empty threat of darkness, a comic stern moment which instantly releases into an effusive and euphoric glorification of C Major, of light and life, and especially of the human capacity for dynamic vitality and strength.

- Note by Mark Steinberg © 2008

**Pre-Concert Lecture**
**Dr. Jean Christensen**
**2:00 P.M.**
**Malcolm Bird Recital Hall**

# eighth blackbird

**Still Life with Avalanche (2008)** — **Missy Mazzoli**

Missy Mazzoli's music has been heard all over the world in performances by the Minnesota Orchestra, the South Carolina Philharmonic, the Spokane Symphony, the Cabrillo Festival Orchestra, NOW Ensemble, the Da Capo Chamber Players and many others. She's recently been commissioned by Kronos Quartet, eighth blackbird, the Whitney Museum and Carnegie Hall. Missy was born in 1980 in Pennsylvania, and has studied composition at the Yale School of Music, the Royal Conservatory of the Hague, and Boston University. Her work was recently performed as part of the Bang-on-a-Can New Music Marathon and the 2007 Cabrillo Festival of New Music. In 2006 Missy was a featured composer at Merkin Hall in New York City and at the Gaudeamus New Music Festival in Amsterdam. She is a recipient of a Fulbright Grant to the Netherlands, the 2007 and 2008 ASCAP Morton Gould Young Composers Award, a Charles Ives Scholarship from the American Academy of Arts and Letters, and grants from the American Music Center and the Jerome Foundation. In 2006 she taught beginning composition at Yale University, and is now Executive Director of the MATA Festival of New Music in New York City, an organization founded by Philip Glass dedicated to commissioning and promoting new works by young composers. Missy is also an active pianist, and often performs with Victoire, an "all-star, all-female quintet" (Time Out New York) dedicated exclusively to her own compositions. Victoire has been performing in venues throughout New York City since 2008.

Recent projects included the premiere of *Sound of the Light*, a new work commissioned by Carnegie Hall and two performances of *These Worlds In Us* by the Minnesota Orchestra. Upcoming performances include the premiere of new works commissioned by the Kronos Quartet, eighth blackbird, the Whitney Museum of Art and the Santa Fe New Music Ensemble. She also recently received a Jerome Foundation Grant to support the creation of *Song from the Uproar*, a large-scale multimedia work featuring NOW Ensemble and filmmaker Stephen Taylor that will premiere in New York City in May, 2009.

The composer writes:
"*Still Life with Avalanche* is a pile of melodies collapsing in a chaotic free fall. The players layer bursts of sound over the static drones of harmonicas, sketching out a strange and evocative sonic landscape. I wrote this piece while in residence at Blue Mountain Center, a beautiful artist colony in upstate New York. Halfway through my stay there I received a phone call telling me my cousin had passed away very suddenly. There's a moment in this piece when you can hear that phone call, when the piece changes direction, when the shock of real life works its way into the music's joyful and exuberant exterior. This is a piece about finding beauty in chaos, and vice versa. It is dedicated to the memory (the joyful, the exuberant and the shocking) of Andrew Rose."

*Still Life with Avalanche* was commissioned by eighth blackbird through the generous support of Frederica and James R. Rosenfield, Kathleen Johnson and Paul Browning, Kirk Johnson, and William Johnson.

**Derive I (1984)** — **Pierre Boulez**

One of twentieth century music's most controversial figures, Pierre Boulez (born 1925) once called for the destruction of the world's opera houses, and declared that, after the Second World War, it was necessary for music to be "ugly." An initial passion for mathematics gave way to music theory studies with Olivier Messiaen, for which Boulez was awarded the Paris Conservatoire's *Premier Prix* for harmony. The precocious young Frenchman began his dual career as composer and conductor in 1946; in that year he was appointed Music Director of small theater, and completed a handful of important early compositions. Since then Boulez has conducted all of the great orchestras of the world, and his compositions are regularly performed at the far corners of the globe.

His music divides audiences. According to the *Guardian* newspaper, reaction to a recent London performance of Boulez's *Sur Incises* was "passionately split between those who see it as 'preposterous drivel' perpetrated by a 'state-funded fraud,' and others talking of its 'gorgeous timbres' and one raving about its 'diamond-like clarity.'"

At its most basic level, *Derive I* is a study in trills. Layer upon layer of fluttering instruments create a dynamic, buzzing haze of ensemble sound that rises then falls, thickens then clarifies, overwhelms then recedes. The composer has described his music is "seductive, even spiritual," and *Derive I* certainly creates an alluring universe of sound that is truly unique. The work is one of a series based on harmonies derived from a musical spelling of Swiss conductor and patron Paul Sacher's last name.

- Tim Munro

## Spam (1995)

**Marc Mellits**

Marc Mellits was born in Baltimore, Maryland in 1966. His unique musical style is an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations that all combine to communicate directly with the listener. He started composing very early, and was writing piano music long before he started formal piano lessons at age 6. He went on to study at the Eastman School of Music, Yale School of Music, Cornell University, and Tanglewood. Mellits is a miniaturist, composing works that are comprised of short, contrasting movements or sections. Mellits has received commissions from the Kronos String Quartet, Orpheus Chamber Orchestra, Sergio and Odair Assad, Bang On A Can All-Stars, Eliot Fisk, Andrew Russo, Canadian Brass, Nexus Percussion, Real Quiet, the Society for New Music, Syracuse Symphony Orchestra, and the Albany Symphony's Dog's Of Desire. Marc remains active within the acclaimed Common Sense Composer's Collective, a group he helped found, which seeks new and alternative ways of collaborating with performance ensembles. Mellits also directs and plays keyboards in his own unique ensemble, the Mellits Consort. He was awarded the prestigious 2004 Foundation for Contemporary Arts Award. On CD, Mellits' music can be found on Black Box, Endeavour Classics, Cantaloupe, CRI/Emergency Music, Santa Fe New Music, & Dacia Music. Marc Mellits lives in upstate New York with his wife and two daughters, and spends significant time in Romania.

The composer writes:
Everything happens twice in *Spam*. The music constantly brings itself back, repeating ideas two times, always changing it the second time. Shifting and self-reversing instrumentation constantly plays the musical material off of itself, hiding and then bringing to forefront musical ideas. With a backdrop of contrasting and deceptive instrumentations, the music itself is ironically quite direct. I am attempting to speak musically at a personal level. The most important thing I want to achieve in *Spam* was to communicate directly with the listener through the musicians. We are all a team: composer, performer, and audience.

## Grazioso! (2008)

**Mark-Anthony Turnage**

*Grazioso!* was commissioned by the Santa Fe Chamber Music Festival for eighth blackbird, an ensemble I heard and admired during my visits to Chicago: I hope it captures their spirit. It is one of a group of my recent pieces (others are *Out of Black Dust* for the Berlin Philharmonic Brass Ensemble and *Twisted Blues, Twisted Ballad* for the Belcea Quartet) inspired by the music of Led Zeppelin. In this case the influence is mostly a general one, although there is a very slight allusion to the group's 1971 *Black Dog*. The title refers to the first model of instrument played by Led Zeppelin's guitarist Jimmy Page. Applied to this piece, it is ironic, as the music is not "grazioso" (graceful) at all. It is mostly aggressive and riff-based, using the extremes of register of the piccolo, bass clarinet and piano, and with a percussion set-up including a pedal bass drum, tom-toms and a large anvil.

- Mark-Anthony Turnage

**Critical Moments 2 (2001)** George Perle

George Perle (1915-2009), Pulitzer Prize-winning composer and a MacArthur Foundation fellow, was born in 1915 in Bayonne, New Jersey. He was among the first American composers to recognize and profoundly be influenced by the revolutionary transformation in the language of music embodied in the work of Arnold Schoenberg and the Second Vienna School, but from his first encounter with this tendency in summer 1937, he subjected it to a radical reinterpretation that he calls "12-tone tonality," which is still the basis of his own musical language. Along with his many compositions, which are widely performed and recorded, he wrote seven books, including a two-volume study of the operas of Alban Berg.

Of his work, Mr. Perle writes: " The instrumentation of these nine short, self-contained, and strikingly individual movements for six players corresponds to that of *Pierrot lunaire*, except for the substitution of a percussion part for the quasi-spoken (*Sprechstimme*) vocal part of Schoenberg's work. I has taken much pleasure in the composition of a set of six such pieces in 1995-96, and was already strongly inclined to undertake such a project again when an unexpected commission from the Naumburg Foundation gave me an opportunity to do exactly that for eighth blackbird."

- George Perle

**Catch (1991)** Thomas Adès

Despite his relatively young age, British composer Thomas Adès (b. 1971) has won numerous awards and prizes, including the prestigious Grawemeyer Award (2000) of which he is the youngest ever recipient. However, the New Yorker recently remarked that "he has outgrown his status as the wunderkind of a vibrant British scene and become one of the most imposing figures in contemporary music," such that a number of European festivals have focused programming on his music and Carnegie Hall appointed him to the R and B Debs Composer Chair in the 2007-2008 seaon, featuring him as composer, conductor and pianist. He has been Artistic Director of the Aldeburgh Festival since 1999. About *Catch*, the composer writes:

*Catch* structures itself around various combinations of the four instruments. There are several games going on: at the start, the clarinet is the outsider, the other three are the unit, then, after a decoy entry, the clarinet takes the initiative. All four then play jovial 'pig-in-the-middle' with each other. The clarinet is then phased out leaving a sullen piano and cello, with interjections based on the clarinet's original tune. This slower passage gradually mutates back into fast music, and this time the game is in earnest: the piano is squeezed out, only to lure the clarinet finally into the snare of its own music.

- Thomas Adès

**Meanwhile: Incidental music to imaginary puppet plays (2007)** Stephen Hartke

Stephen Hartke (b. 1952) has been hailed by the New York Times as one of America's "Young Lions." His music reflects the diversity of his musical background, from medieval and renaissance polyphony, of which he was once quite an active performer, to very personal syntheses of diverse elements from non-Western and popular music. He has enjoyed commissions and performances from numerous groups throughout the world, including the New York Philharmonic, the National Symphony Orchestra, the BBC Philharmonic, and the Moscow State Philharmonic Orchestra, among many others. He recently completed a full-length opera, *The Greater Good*, or the *Passion of Boule de Suif*, for Glimmerglass Opera. In 2004, he was awarded the Charles Ives Living Composers Award from the American Academy of Arts and Letters, the purpose of which is to free him from the need to devote his time to any employment other than music composition. Hartke's music is available on CD on CRI, ECM New Series, EMI Classics, Naxos American Classics, and New World Records. Stephen Hartke lives in Glendale, California, and is Professor of Composition at the University of Southern California. About *Meanwhile*, the composer writes:

*Meanwhile* was composed on a commission from eighth blackbird and the Barlow Foundation. It is one of several works of mine that has grown from a long-standing fascination I have had for various forms of Asian court and theater music, and in preparing to write this piece, I studied video clips of quite a number of puppet theater forms, ranging from the elegant and elaborate, nearly-life-sized puppets of Japanese *Bunraku*, to Vietnamese water puppets, both Indonesian and Turkish shadow puppets, and to classic Burmese court theater that mixes marionettes with dancers who look and act like marionettes.

This piece is a set of incidental pieces to no puppet plays in particular, but one in which the ensemble has been reinvented along lines that clearly have roots in these diverse Asian models. The piano, for instance, is prepared for much of the piece with large soft mutes to resemble a Vietnamese hammered dulcimer. The viola is tuned a half-step lower in order to both change its timbre and to open the way for a new set of natural harmonics to interact sometimes even microtonally with those of the cello. The percussion array includes 18 wood sounds, plus 4 cowbells, 2 small cymbals, a water gong, and a set of bongos. Finally, there is a set of three Flexatones, whose tone is rather like that of small Javanese gongs, and so I have given this new instrument the name of Flexatone Gamelan.

*Meanwhile* is played as a single movement, with 6 distinct sections: *Procession*, which features the Flexatone Gamelan; *Fanfares*, with the Piccolo and Bass Clarinet linked together much as a puppeteer and his marionette; *Narrative*, in which the Bass Clarinet recites the 'story' of the scene in an extravagant and flamboyant solo reminiscent of the reciter in Japanese *Bunraku*; *Spikefiddlers*, which requires a playing technique for the viola and later the cello that stems from Central Asian classical music; *Cradle-songs*, the outer parts of which feature natural harmonics in the viola and cello combined with bell-like 9th-partial harmonics from the piano; and *Celebration*, where the Flutist and Clarinetist take up Flexatones to play the closing melody.

- Stephen Hartke

**Pre-Concert Lecture**
**Mr. Christopher White**
**2:00 P.M.**
**Malcolm Bird Recital Hall**

# Metropolitan Museum Chamber Players

**Four Miniatures, Op. 75a** — **Antonín Dvořák (1841-190**

Cavatina: Moderato
Capriccio: Allegro
Romance: Allegro
Elégie (Ballade): Larghetto

These modest "bagatelles" have quite a little history. Originally they were a trio in four movements specifically mean to accommodate the technique of a student violinist. The composer wrote to his publisher, "I enjoy working o them as much as if I were writing a large symphony. What do you say to that? Of course, they are meant rather f amateurs, but didn't Beethoven and Schumann also express themselves sometimes–and how!– with quite simp means?" Once they were finished, Dvořák arranged the music for violin and piano, which was published as *Romanti Pieces*, Op. 75, in which form it is most often performed. The Miniatures (or *Drobnosti*) were published in the origin form only in the 1940s. It's a pity that these works are not more often found in student recitals presented by teache of string performance. Young players could learn much about how to express a wealth of musical ideas in playin them. Truthfully, these are artful pieces, but simple and straightforward in their tunefulness, clear melodiousness (th Cavatina and Romance), evocative rusticity (Capriccio) and earnest pleading (Elégie). A nice opening for a concer of the two true masterworks that follow.

**Verklärte Nacht (Transfigured Night), Op. 4 (1899)** — **Arnold Schoenberg (1874-195**

In this work for string sextet, Schoenberg created one of the first compositions to be described as a "programmatic" work in the chamber music genre. In looking at Schoenberg's choice of texts for his works, or at those he compose himself for his own use, one finds that he was often interested in transformation, particularly in the transformatio of mind or souls. *Verklärte Nacht*, or Transfigured Night, is only among the first of his works to embody this idea.

Schoenberg based his composition on a poem by Richard Dehmel published in 1895 in his collection, *Weib und We* (Woman and World). This text recounts an exchange between a married woman and her lover with whom she i walking. It is night and they move through a bare groove of tall oak trees, and black points, the boughs of these tree reach into the light that comes from the moon. She tells him that she married before she understood the meaning o love, that she was lonely and wished to have a child. Confessing her feelings, she says, "Now life has taken its revenge," for she has fallen in love but carries a child by the husband she does not love. A moment passes as they continue t walk. She looks up, her dark gaze is drowned in the moonlight. Her lover comforts her, tells her to unburden he soul, to see the glow of the bright universe and know that the special warmth they share will transfigure the child that it will be as if it were his own. She has even transformed him with her glow, made him like a child. They kis and continue to walk through the bright luminous night.

Typical of Schoenberg's works, *Verklärte Nacht* can be analyzed in any of several different forms, but what is mos readily apparent is a division of the composition into two main parts, reflecting the transfer in the poem from th woman to the man as the woman reaches the end-point of her declaration. The division is further marked by th musical reference to the luminous moon and the return of the motive that projects their walking. Briefly, high chord in the strings suspends the forward walking motion as he prepares to lift her with his answer which comes in a rich embracing melody, now in a major key. All of the elements that form the material in the second part of the work can be uncovered by looking at those in the first part; the transfiguration is as profound in the music as it is in th poem. A study of the *Verklärte Nacht* purely on musical terms will reinforce one's understanding of Schoenberg as master composer: *Verklärte Nacht;* it is a treasure that embodies– even in a very early work–this composer's remarkabl ability to make his compositional approach serve his thoughts.

Grande Sestetto Concertante for string sextet — Wolfgang Amadeus Mozart (1756-1791)

after Sinfonia Concertante, K. 364

Allegro maestoso
Andante
Presto

In 1807, sixteen years after Mozart's death, a local Viennese newspaper announced the publication of *Grande Sestetto Concertante*, which turns out to be a transcription of the composer's *Sinfonia Concertante* in E Flat Major (K. 364) in an arrangement for string sextet. The name of the transcriber was not acknowledged in the announcement nor is it on the publication, and remains anonymous to this day. (It could have even been a woman.) The arrangement has been praised for the balanced integration of the solo parts for violin and viola and the original accompaniment by two oboes, 2 horns, divided violins and violas, cello and bass. No matter what its origin, it is a very good piece for a cohesive ensemble of six strings. This achievement is no mean trick, for what it results in is a complete change of texture. For anyone who knows the *Sinfonia Concertante* listening to this arrangement is an interesting experience, for here the color of the full orchestral sound of the original with Mozart's always-wonderful writing for winds is exchanged for only the different shades of the single color of strings. One would expect that there would be a sense of loss, but in fact, the integration of the solo parts into the ensemble is seamless, even the ornamentation of the solo parts, including the cadenzas, has been distributed among the ensemble. Once having been impressed with the arrangement, one has to acknowledge that it cannot achieve some of the extra special features of the original, such as the exchange of parts inspired by the *concertante* idea, but the character and essential quality of each of the three movements is retained. At the very least we can be grateful that this arrangement facilitates hearing in live performance the fine treatment of sonata form in the opening movement, Allegro maestoso, the beautiful meditation that is the Andante in c minor and the cheerful comedy of the Presto.

**Pre-Concert Lecture**
**2:00 P.M.**
**Malcolm Bird Recital Hall**

# Takács String Quartet

**String Quartet in D Major, Op. 71, No. 2 (Hob. III: 70)** **Joseph Haydn (1732-1809)**

Adagio. Allegro
Adagio
Menuet. Allegro
Finale. Allegretto. Vivace

Haydn composed this string quartet in 1792 while resting in Vienna between trips to London for the composer anticipated even more performances of new work during the second London than happened during the first one. And, as it turned out, his quartets were performed at public concerts, sandwiched between arias, concertos and symphonies, as well as in private chamber music sessions. The six string quartets to which the one in D Major belongs are called the Apponyi Quartets after the dedication to the Hungarian Count Antal Apponyi, an amateur violinist and patron of the arts who paid for a year's exclusive rights for performance and for the privilege of the dedication. These works are notable for the new style developed with the London performers and audience in mind. In them, and particularly in this quartet, Haydn exercised his wit and harnessed his ability to compose in a manner that would appeal directly to both the sophistication and the sensibility of the audience. As Rosen points out, directly in the exposition, the high style of the opening measure, with its downward leaping octaves that flesh out the tonic chord with two-note fragments–like so many pieces of a glass mosaic–opens the way to many special effects in the strings throughout the movement. But in contrast, the closing theme is one of Haydn's tunes that sound for all the world like a popular song. Square and symmetrical, like the themes in his symphonies of the same period, it rounds out the exposition and the end of the movement with the direct appeal of a familiar popular tune.

The succeeding movements of the quartet are none the less remarkable. The Adagio features one of Haydn's slow *cantabile* tunes in the violin that lends itself naturally to beautiful variations when it returns. The quick-gliding minuet is one of Haydn's masterful structures with unexpected phrase lengths that provoke new twists and turns throughout. Here as elsewhere, there is the strong feeling that Haydn was composing for an audience he knew to be eager to be surprised and delighted by his toying with their expectations. The final movement is again an unusual "take" on what starts out as a simple ternary form, to all intents and purposes it is an unassuming *allegretto*, but it finishes with a brilliant *allegro* coda in which the theme receives a burnishing that reveals its true character.

**A Cool Wind** **John Psathas (b. 1966)**

A note on the score of *A Cool Wind* reads: "This musical supplication is inspired partly by the playing of world-renowned duduk player Djivan Gasparyan. It is a plea for a balm, a cool wind, to ease anguish and torment." And in his program note, the composer writes: "In my past experiences collaborating with master folk musicians in Greece, I repeatedly came across the same answer when querying them on their ultimate aim when performing; namely that what they try to do is emulate the human voice, whatever the instrument they happen to be playing (even percussionists!). I think the inspiration behind this concept is one of eliminating the barrier between the impulse and the sound, to remove the instrument from the equation and - in the way of singing - articulate spontaneously. The duduk is one of the most remarkably voice-like instruments I have ever heard, and it is this quality which inspired me when writing.

The title page refers to this piece as a supplication, and this is the best description of the overlapping inner parts that grow out of the opening few measures."

John Psathas was born in New Zealand and grew up in Taumarunui, but his parents were Greek immigrants. Music and dance were as much part of his home life as food and drink. He taps willingly into his Greek musical heritage. "That's right," he says, "Greek indigenous music is my indigenous music, these are the things that are part of me." Not incidentally, music and arrangements by Psathas were featured prominently at the Greek Olympics.

**String Quartet in B-flat Major, Op. 130**

Ludwig van Beethoven (1770-1827)

Adagio ma non troppo. Allegro
Presto
Andante con moto, ma non troppo.
Alla danza tedesca. Allegro assai
Cavatina. Adagio molto espressivo
Finale. Allegro

**Grosse Fuge, Op. 133**

Overtura. Allegro
Meno mosso e moderato
Allegro molto e con brio

Beethoven's thirteenth string quartet is a masterwork conceived originally with two comprehensive and expanded movements at the beginning and end. Clearly his original intention was to create a large shape in which the four inner movements that related to each other as two groups of two–the first slow and the second fast–were anchored by the outside movements. As the story goes, the publisher persuaded him to compose a different, less demanding finale (instead of the Grosse Fuge) to the quartet and to set the Great Fugue free to stand on its own. It is a rare treat to be able to hear this magnificent piece as a whole.

From the very first of the opening movement, Beethoven refashioned the expectation of the working out of an idea in a sonata movement. It opens with what seems like a lamenting Adagio, and as the instruments move from the opening note on a unified tonic pitch, they spread out in both directions creating a wedge shape that incorporates–at its beginning–the lowest note on the violins, and as it spreads out in both directions, it reaches almost the lowest note on the cello. The answering phrase opens with a throbbing note high in the cello beginning a series of imitations that develop into a second wedge–with an even higher rise in the first violin–before it closes down. Suddenly the tempo and dynamic change and a furious non legato flurry of sixteenth notes in the first violin rushing downward to the bottom of the instrument, prompts a statement of the utterly simple two-note theme as its accompaniment–a kind of tattoo (dum dum de-de dummm)–in the second violin. This give and take, the imitative and searching adagio alternating with hectic allegro flurries–*non-legato*–continues into the second thematic area, now in the third-related key of the lowered (or flat) sub-mediant. So much has Beethoven's concept of sonata form been merged with a kind of fantasy that the contrast between the material of the first key and that of the second has become almost incidental, so much so that, even though modified, it becomes incidental to thematically distinguish the second area from the first, a situation that continues into the opening of the development. However, within a few measures, prompted by the appearance of the simple two-note theme, a quite unexpected but very welcome, lilting melody opens out in the cello accompanied by a soft, rocking motive. The little two-note keeps returning and as it does, it also becomes more insistent eventually coaxing flurries of sixteenth notes to explode in quickly shifting and complex harmonic transformations. In the recapitulation the second thematic ideas appear first, saving a condensed review of the original adagio/allegro material for the coda.

Listeners working with a conventional understanding of sonata form are challenged to understand how far Beethoven, having shaped this language, is propelled here to explore, and even transcend its limits. The expansion of all the formal expectations in the first movement is one argument for the necessity of the very large and extended work to balance the whole at the end.

A concept pairing, two and two, of the four inner movements, result in two scherzos and two slow movements, with the scherzos seen mostly as simple folk dances, somehow offsetting the more intimate quality of the slow movements. Indeed, Beethoven directs the second scherzo to be "Like a German dance." The second movement, or first Scherzo, which is in B-flat minor, the parallel minor key, is quick and breathless. Each upward-reaching phrase in the first violin, is answered by a similar downward phrase in the second violin, and the whole ensemble moves in tight formation,

*pp*, through a regular formal eight-bar structure. In the Trio, a more effervescent character takes over; accentuate and carefree lines in the first violin aare extended as it opens out into the higher regions of the instrument. At th end of the Trio, it almost seems to collapse by degrees as it returns to the low scurry of the Scherzo.

The slow movement, "Andante con moto ma non troppo," that follows is in the unexpected key of D-flat major. "sunny" exposition in a sonata form, it is extended and varied as numerous thematic ideas, a number of them good natured variants of ones that have gone before, follow one another, echo and freely combine to create an evolvi structure. The following fast movement, "homely" in a German style, proceeds in an unencumbered G major a again, as before in the earlier Scherzo, the formal structure is straightforward and quite regular. The Trio in E mino is about as brief as it can be: two concise 8-bar phrases does it for the needed contrast before the dance returns varied form.

All of this becomes peripheral when the Cavatina, the next slow movement, gets underway. Even the marking "Adagio molto espressivo," seems inadequate to capture the heartfelt quality of the outpouring line in the first violi In contrast to the three previous movements, this seems intensely private, an inner subjectivity provokes the shap of each successive phrase–the melody evolves, each element evokes the next one. Putting all public acknowledgme to the side, and reaching beyond the simple please of the guileless dance that preceded it, Beethoven brings us int his inner world. He is said that he composed the movement "amid sorrow and tears" and just the memory of th short contrasting passage marked "Beklemt," that is, "Anguished," in which the violin almost seems to sob "brough forth renewed tributes of tears." While this episode is short-lived, a return to the opening material does not brin much relief.

It has been argued that the extraordinary character of the Cavatina was a provocation for the composition of th intense *tour de force* of the great fugue. But some time later bowing to the argument of the publisher Beethove composed a finale that happens to be as uncomplicated and exhuberant as the fugue is challenging. Constructed o clear, squarish phrases that flow along with a memorable and authoritative motif–heard at the start–the moveme feeds on a seemingly infinitely-renewable source of energy and ideas. All kinds of musical devices are brought int play– variations, imitations, developmental evasions, and above all, rhythmic ingenuity–to round out its remarkab and joyful intricacy.

The Great Fugue

In order to get the most out of listening to this immensely challenging work, it is suggested that it is effective to focu first on a comprehensive outline to which particulars can be referred or related. Several authors have proposed t listen to it as a set of variations, with each new segment comprising a new treatment of the subject matter, with renewed character. In addition, one can work with the overall concept of the form as a sonata-allegro as there is a clea sensation of an excursion away from the exposition of the main idea followed by a return that resolves the tensio

The movement opens with a quirky introduction full of rhythmic eccentricities: a theme marked allegro moves majestic long notes at first, then it is followed by two statements in a much faster version–for those analytically inclined it can be understood as a double diminution (that is, twice as fast, and doubled)–separated from each othe by pauses of unanticipated lengths. Two more statements in a slightly slower and moderate tempo precede another heightened, but very soft and simplified, statement in the first violin. This is Beethoven's challenge in a nutshel he begins thus with this very short introduction, which he called an "Overture," itself being a kind of set of mini variations. Then out of this, the fugue opens its extensive variations, first in an Allegro, which is, in turn, followe by a slow movement in a new key, and eventually finished off with a Scherzo-like finale.

## Pre-Concert Lecture
## 2:00 P.M.
## Malcolm Bird Recital Hall

# ATOS Trio

**Trio in G Major** — **Joseph Haydn (1732-1809)**

Andante
Poco Adgio. Cantabile
RONDO all'ONGARESE. Presto

The two pieces at either end of this program, Haydn's Trio in G Major and Schubert's Trio in E-flat Major, are major works in the piano trio repertoire, indeed in the entire repertoire of chamber music. Both are products of each composer's late periods and they are technically demanding, brilliant, and require sensitive interpretation.

Like the String Quartet in D Major heard earlier in the season in the concert of the Takács String Quartet, the Piano Trio in G Major is from the 1790s, the period when Haydn reached an even higher point of artistic achievement than he had in all of his years working for a Hungarian aristocracy during which time he pretty much invented the genres of symphony, string quartet and piano trio. These highly esteemed late works were the mature composer's invigorated responses to the audiences in London, which were new to him and very different from the ones he had been used to while working in his position at Esterháza. These audiences were demanding and up-to-date, and Haydn rose to the challenge with works that were both accomplished and daring.

It was during this period that he produced nineteen piano trios, Hoboken XV: 14-32, and these trios surpassed any of the ones (some thirty-three of them) composed earlier in his career, many of which are essentially solo works for piano with solo passages for violin and supporting cello. The trio in G Major stands out by virtue of its brilliance and excitement, and not least for the final movement, a Rondo in the Hungarian style.

The first movement is a theme and variations with the theme in a simple binary form and the variations becoming more figured with each return. While the cello has a supportive role, it is not inconsequential, moving independently often enough often and providing important color to the ensemble. The second movement, a singing adagio in the key of E Major, a key change startling for its "cross relationship" with the home key of G Major (that is, that the g-sharp in the key of E Major clashes with the g-natural of the tonic note of the key of G Major), is an extended ternary form in which all the instruments contribute to the exposition of a melody that seems destined to never stop. The lively rondo with its parallel minor episodes and quick humorous accents, figures, Haydn never lost touch with his common, folksy, origins.

**Three Nocturnes** — **Ernest Bloch (1880-1959)**

Andante
Andante quieto
Tempesto

Ernest Bloch was a force in American music, especially so because of his influence on and extended involvement with musical education in important institutions in this country during the first half of the 20th century, an important and formative time in the development of our musical training. Originally of Swiss origin, he became a naturalized citizen during his first sojourn in the US (1916-30) during which time he taught at the David Mannes School of Music in New York City (1916-1920), then became the founding director of the Cleveland Institute of Music (1920-25), and finally was Director of the San Francisco Conservatory (1925-1930). After an 8-year period in Europe (1930-38) when he devoted his time to composition, he returned to the USA as Professor of Music at the University of California in Berkeley, where he worked until he retired (1938-1951). Having been born in 1880, about the same time as Bartók and Stravinsky, it is tempting to compare Bloch's music with that of these close contemporaries and find it, if not as striking, at least a musical expression that can be listened to with increasing pleasure.

The Nocturnes were composed in 1924 in Cleveland. The first two are slow and while the third is more agitated, a three nocturnes balance the comparable elements brought forth by each instrument in a thin, but not unsubstanti texture. As in much of Bloch's music, these Nocturnes are always suggestive, and defy easy classification.

**Trio in C Major** — **Gaspar Cassadó (1897-1966**

Recitative- Rondo

Gaspar Cassadó was a well-known cellist in the last century and was a composer of some reknown. Born in Barcelo into a musical family, he studied first with his father, organist and composer Joaquim Cassadó, then in the Barcelo conservatory. He became a student of Pablo Casals at the age of nine in Paris. He was an esteemed performe and accounts of his cello performance speak of his warm tone, expressive intensity and to his wonderful ability t accommodate his partners while performing chamber music. One commentary focused on his "superb" interpretatio of the death of Don Quixote in Strauss' tone poem where the character of the errant knight is conveyed in the sol cello. Not surprisingly, the more remarkable of his compositions are for cello–a Concerto, a solo suite, and anothe suite in "antique Spanish style"–in addition to the Trio in C Major. It is hard to resist mentioning a work frequent referred to as "Dance of the Green Devil," also for cello with piano accompaniment.

In the three movements of the Trio, the listener encounters a familiar musical landscape, one that alternately languishe and bristles with Spanish reference. Having studied with both De Falla and Ravel, the work reflects both of thes associations in its modality, exotic figurations, and above all, its intense and passionate character, particularly tha of the third movement. Here a recitative placed dramatically in the middle and high range of the cello alternate provokes response from the violin and the piano. It is brilliant chamber music, and while not of the quality to riv the Ravel Trio heard in recent memory, it certainly can claim a respected place in the Piano Trio repertoire.

**Trio in E-flat Major, Op. 100** — **Franz Schubert (1797-1828**

Allegro
Andante con moto
Scherzo. Allegro moderato
Allegro moderato

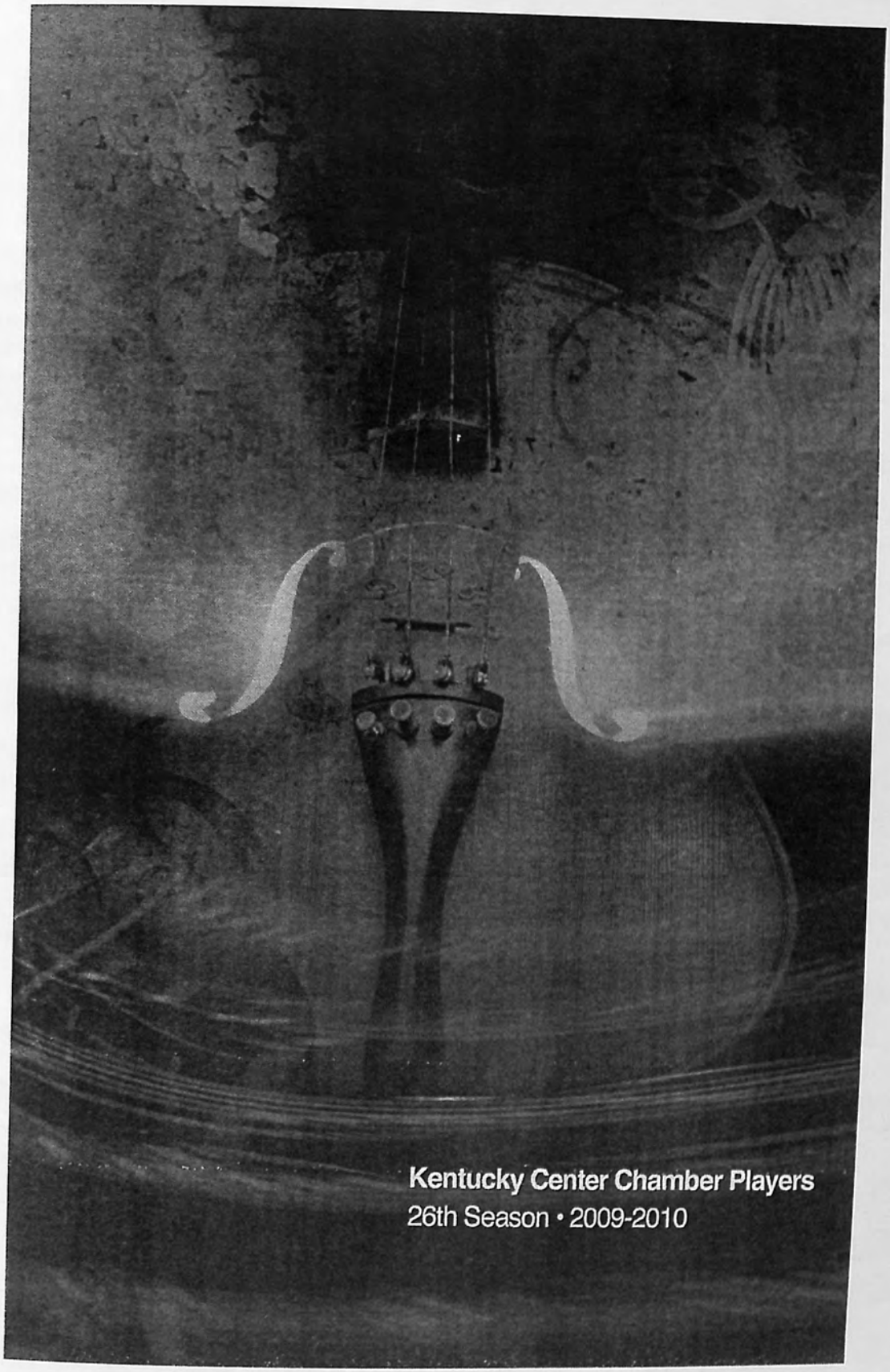
The second piano trio by Schubert is often compared somewhat negatively to the first one in B-flat major, a sin committed by William Mann in his introduction to chamber music in the Pelican Book series, a fact that some could find astounding. If anything, the second trio is more generous, more expansive and a bit more interesting Perhaps its tunes are not as "catchy," but they are none the less quintessentially Schubert, and who could ask for more? Unfortunately, there is less opportunity to hear a live performance, most likely owing to its great length and artistic demands. So much the better, more to hear and relish.

The first movement is a full sonata form in which Schubert begins weakening the tonic key quite early in the exposition laying in the possibility–that he follows through–of a full repeat of the long and tune-filled exposition when it returns in the recapitulation. The result is a long and expansive movement. This is music meant for the distinct pleasure of just sitting down and listening. It is a generous exposé of musical ideas that, in the full treatment, sets up the need for an equally expansive and vigorous treatment of ideas later in the work, that is, in the last movement. So once settled in, having, in the course of the first movement, followed the leisurely recapitulation of every element of the exposition, the listener is ready to follow the twists and turns, repetitions and elaborate variations in the formal treatment, when they show up in the last movement. In the slow movement, Schubert contrasts a slow march in c minor (the third-related key of the minor 6th degree) with a lovely lyrical melody in the relative major, which is interestingly enough, in the basic key (E-flat Major) of the work, itself. The e-flat tune in this movement has an uncanny similarity to the principal tune of the first movement, a similarity that is covered up by the difference in contour and

expressive quality. Contrary to the expectation conjured by the repeated chords and little dotted rhythmic figure in the first measure, Schubert countermands the funereal sense of the march by adding "con moto" to the expressive marking. The opening eventually builds up to an intense and dramatic middle section which then subsides back to finish with the lyrical melody, the more resistant of the two.

The Scherzo is a fleet piece of work with the two string instruments in octaves chasing the piano, its two voices also in octaves. In the second section, however, this rather playful and strict relationship leads to an unusual treatment of the scherzo form when the composer introduces an extended variation–now in the key of E Major, one half-step higher than the Scherzo's principal key. And from there he moves into what might be heard as an extended coda segment. After the Trio, which follows this same extended format, at least to some degree, the Scherzo is repeated with all of its innovations. The final movement is a wonderful rondo that weaves its magic out of two main ideas that sound quite a bit alike. So much the better for the final form. It is utterly impossible to fathom Schubert's seemingly unending fecundity in this work, when one thinks about how ill he must have been at the time he composed it.

**Pre-Concert Lecture**
**2:00 P.M.**
**Malcolm Bird Recital Hall**


Kentucky Center Chamber Players
26th Season • 2009-2010

# University of Louisville
# Margaret Comstock Concert Hall
# 25 October 2009
# 3:00 pm

## Program

**Trio in D for Oboe, Clarinet and Bassoon (1938)** — Georges Auric (1899-1983)

I. Décidé
II. Romance
III. Final

Marion Gibson, oboe  Dallas Tidwell, clarinet
Matthew Karr, bassoon

**Quintet for Piano and Winds in Eb, K. 452** — Wolfgang Amadeus Mozart (1756-1791)

Largo: Allegro
Larghetto
Rondo: Allegretto

Marion Gibson, oboe  Dallas Tidwell, clarinet
Bruce Heim, horn  Matthew Karr, bassoon
Joanna Goldstein, piano

*Intermission*

**Sextet in C, Op. 37** — Ernst von Dohnányi (1877-1960)

Allegro Appassionato
Intermezzo
Allegro con sentimento
Allegro vivace, giocoso

Dallas Tidwell, clarinet  Bruce Heim, horn
Peter McHugh, violin  Meghan Casper, viola
Megumi Ohkubo, cello  Joanna Goldstein, piano

# Program Notes

Trio in D for Oboe, Clarinet and Bassoon (1938)
by Georges Auric (b. Lodève, 15 February, 1899; d. Paris, 23 July, 1983)

I. Décidé
II. Romance
III. Finale

French composer Georges Auric started writing music at the age of ten. Recognizing his talent, his parents moved the family to Paris so he could study with Caussade at the Conservatoire and with d'Indy at the Schola Cantorum. When he was still only in his teens, Auric met Milhaud, Honegger and Satie and would eventually, with Milhaud and Honegger, be part of the avant-garde group of Parisian composers known as Les Six. (Durey, Poulenc and Tailleferre were the other three members.)

The Trio in D was written in the same decade that Auric began composing music for both the theatre and for the cinema. His scores provided the soundtracks for some of the classics of French film, including *À nous la liberté*, *L'éternel retour* and *La Belle et la Bête*. Auric also scored several notable British films such as *The Lavender Hill Mob*, *The Titfield Thunderbolt* and, perhaps best known, *Moulin Rouge*.

Quintet for Piano and Winds in Eb, K.452 (1784)
by Wolfgang Amadeus Mozart (b. Salzburg, 27 January, 1756; d. Vienna, 5 December, 1791)

I. Largo: Allegro
II. Larghetto
III. Rondo: Allegretto

If any composer can meet the challenge of writing a chamber work featuring a virtuosic piano part while showcasing the varied timbres of wind instruments, it is surely Mozart. An elegant musical success is exactly what the audience for the 1 April, 1784 premiere of this quintet heard. The composer himself, who was at the piano, was quite pleased with the piece, as we know from a letter he wrote to his father about the concert, which had been held at Vienna's Imperial and Royal National Court Theatre:

> "It had the greatest applause. I myself consider it the best thing I have written in my life. I wish you could have heard it, and how beautifully it was performed. To tell the truth, I grew tired of the mere playing at the end, and it reflects no small credit on me that my audience did not in any degree share the fatigue."

Mozart gives each instrument a brief solo in the stately introduction. It falls to the piano to introduce each of the movement's two themes, which are answered by the winds. Both rhythmic syncopation and a stepwise ascent of the melody, played in turns by the instruments, comprise the development of the movement. The ending is proclaimed in a pair of exuberant calls in the horn.

The Larghetto provides opportunities for all five instruments each to show off their most beautiful sonorities. It falls to the winds to state the first motive of the movement. The piano introduces the second. The horn plays the melody that marks the middle section. After an extended development of the first theme by the winds, the movement draws to a lyrical close.

The delightful Rondo departs from the traditional A-B-A-C-A by the substitution of a series of solo cadenzas on the B theme for the last A. Only after every instrument has had its say, does the piece draw to a close with a return to the A theme.

Sextet in C for Piano, Clarinet, Horn and String Trio, Op. 37 (1935)

by Ernst von Dohnányi (b. Pozsony [now Bratislava], 27 July, 1877; d. New York, 9 February, 1960)

I. Allegro appassionato
II. Intermezzo: Adagio
III. Allegro con sentimento - Poco Adagio, Andante tranquillo
IV. Finale: Allegro vivace, giocoso

Dohnányi first gained international fame as a pianist, a virtuoso successor to his Hungarian countryman, Franz Liszt. He was also a highly influential conductor who was among the first to champion the works of another fellow Hungarian, Bela Bartók. In his chamber music, Dohnányi blended the neoclassical forms of Brahms with the physicality of technique required by Liszt, and this hybridization is demonstrated in the Sextet.

The horn is prominent in the first, assertively muscular, movement. And while the harmonies closely echo those of Brahms, the work is edged with modal harmonies. The two middle movements are romantically expressive. Throughout the piece, Dohnányi indulges in irregular and even jazz-inspired rhythms. But the great surprise in the work comes in the final movement. It seems to be ending with a waltz. But the dance rhythm modulates into, of all things, a samba!

# University of Louisville
# Margaret Comstock Concert Hall
# 17 January 2010
# 3:00pm

## Program

**Trios for Clarinet, Cello and Piano, from Eight Pieces, Op. 83** — Max Bruch (1838-1920)

Andante
Allegro con moto
Allegro agitato
"Nocturne": Andante con moto
Allegro vivace, ma non troppo

Dallas Tidwell, clarinet  Megumi Ohkubo, cello
Joanna Goldstein, piano

**Quatrain II** — Toru Takemitsu (1930-1996)

Dallas Tidwell, clarinet  Peter McHugh, violin
Megumi Ohkubo, cello  Joanna Goldstein, piano

*Intermission*

**Trio in Bb, Op. 97 "Archduke"** — Ludwig von Beethoven (1770-1827)

Allegro moderato
Scherzo: Allegro
Andante cantabile, ma pero con moto
Allegro moderato

Peter McHugh, violin  Megumi Ohkubo, cello
Joanna Goldstein, piano

# Program Notes

Trios for Clarinet, Cello and Piano, from Eight Pieces, Op. 83 (1910)
by Max Bruch (b. Cologne, 6 January, 1838; d. Friednau, near Berlin, 20 October, 1920)

Bruch wrote his Eight Pieces, as well as his Clarinet Concerto, to showcase the talents of his clarinetist son, Max Felix Bruch. Much like the composer's famous violin concerto, the pieces are characterized by tuneful melodies and lyrical, romantic expression. Scoring exists for the combination of instruments used today as well as for clarinet, viola and piano and for piano trio, apparently just in case no clarinetist was lurking in the wings. Five of the eight are being heard this afternoon. They are:

No. 1 in A minor: Andante
No. 2 in B minor: Allegro con moto
No. 4 in D minor: Allegro agitato
No. 6 in G minor: "Nocturne": Andante con moto
No. 7 in B major: Allegro vivace, ma non troppo

Quatrain II (1977)
by Toru Takemitsu (b. Tokyo, 8 October, 1930; d. Tokyo, 20 February, 1996)

Virtually self-taught, Japanese composer Takemitsu's music was greatly influenced by the works of Oliver Messiaen and the traditional music of his native country. *Quatrain II* for clarinet, violin, cello and piano, while paying homage to Messiaen, has a quality of Japanese formality and refinement, steering clear of the rather chaotic moods of the French composer. The music contains meditative passages that are contrasted with more rigid expressions. Think of a Buddhist monk praying in a glass and steel temple.

Even though he had no formal academic credentials, Takemitsu was invited by universities in Canada, Australia and the United States, including Yale University, as a lecturer or as a composer-in-residence. Among his many honors and prizes were the UNESCO-IMC Music Prize in 1991 and the University of Louisville Grawemeyer Award for Music Composition in 1994 for *Fantasma/Cantos*.

# Program Notes

Duet in D for Cello and Double Bass (1824)

by Gioacchino Rossini (b. Pesaro, Italy, 29 February, 1792; d. Passy, 13 November, 1868)

I. Allegro
II. Andante molto
III. Allegro

Rossini was the best-known Italian opera composer of his generation and the most prolific. When he and his wife moved to Paris in August of 1824, the year this duet was written, the 32-year-old composer had written 34 operas. Rossini's ambition was to write operas in the French style. Small wonder he had taken something of a musical break to pen this delightful showpiece.

The duet was commissioned while the Rossinis were in London, a month before they moved to Paris. Sir David Salomons, an enthusiast cellist who would later become Lord Mayor of London, was the money behind the duet, for which he paid the composer £50 and which he performed with the bass virtuoso, Domenico Dragonetti.

The work is launched with a *tremolo crescendo*, the string instrument equivalent of a drum roll, and music takes full advantage of the booming bass sonorities of the larger instrument. But the composer's humor shows when he reverses the voices of the two, requiring the bass to play in a higher register than the cello and sending the cello to the lowest depths of its range. It's a musical cat and mouse game, played by a very large feline and equally large rodent. The slow movement features a G minor melody that one reviewer noted sounded as though "Rossini might well have reserved [it] for some religious sin of his old age."

Cantilène for Clarinet and Piano (1898)

by Louis Cahuzac (b. 12 July, 1880, Quarante; d. 9 August 1960, Bagnères-de-Luchon)

Cahuzac was one of the foremost clarinet soloists in the first half of the twentieth century. He played Brahms' clarinet music throughout France, performed Debussy's "Rhapsody" with the composer conducting and worked with Stravinsky. Music for his instrument by Nielsen, Honegger and Hindemith are among those that he either premièred or first recorded. Hindemith conducted the orchestra for the recording of his clarinet concerto with Cahuzac as soloist when the clarinetist was 78. But, one might say that Cahuzac was too active in his senior years. He died in a motorcycle crash at age 80.

The countryside of his native Southern France often inspired the moods and tone-painting of his clarinet compositions. For example, the harmonies in Cantilène evoke the intensity of Mediterranean sunlight and a few passages imitate sounds echoing off of mountainsides.

Smash (2005)

by Jennifer Higdon (b. Brooklyn, New York, 31 December, 1962)

Concert goers may long for seat belts as they listen to this piece. "Smash" is a chamber ensemble arrangement of the composer's "Dash," which was described after a performance in Washington, D.C. as "... speedy, headlong, exhilarating music..." by Joseph McLellan in *The Washington Post*. A writer in *Fanfare Magazine* gives even more detail: "Her 'Dash' is aptly titled, a four-and-a-half minute sprint of scale passages, fast repeated phrases, and rapidly evolving textures. Even when the activity lets up for a breather, a sense of urgency remains -- achieved through the employment of 'off-beat' accents. ... In this exhilarating trio she again demonstrates why she is regarded as one of the most exciting young composers in the US."

Higdon herself admits that she came to music rather late for someone who would take it up professionally. She started playing the flute (self-taught) at age 15. She had her first lesson in composition at 21. She has certainly made up for her late start.

Her compositions receive some 200 performances per year. Her numerous awards and grants have been given to her by the Pew Fellowship for the Performing Arts, the National Endowment for the Arts, the Guggenheim Foundation and others. A featured composer in many international festivals, she has also been Composer-in-Residence with the Pittsburgh Symphony Orchestra (2005-06), the Green Bay Symphony Orchestra (2006-07 season), and the Philadelphia Orchestra (2007-08). Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music in Philadelphia.

Quintet in A for Piano and Strings, Op. 81 (1887)

by Antonín Dvořák (b. Nelahozeves, now Czech Republic, 8 September, 1841; d. Prague, 1 May, 1904)

I. Allegro, ma non tanto
II. Dumka: Andante con moto; Vivace
III. Scherzo (Furiant): Molto vivace
IV. Finale:Allegro

# Program Notes

Quartet for Clarinet and Strings in D, Op. 7 (1823)

by Bernhard Henrick Crusell (b. Nystad, 15 October, 1775; d. Stockholm, 28 July, 1838)

I. Allegro non tanto
II. Un poco Largo
III. Menuetto (Allegro) - Trio
IV. Finale (Allegro)

Finnish composer Bernhard Crusell did not come from a musical family. His father was a bookbinder, and not a very successful one. But Crusell began taking clarinet lessons from a regimental band member when he was eight years old and eventually became the principal clarinet (and highest-paid member) of the Hovkapellet (Royal Court Orchestra). He was also the best-known composer from Finland until Sibelius, writing symphonies and chamber music. He also conducted military bands and transcribed marches and overtures by Spohr, Weber and Rossini for that ensemble. Crusell's other major contribution was as a translator. A gifted linguist, he translated the French, German and Italian librettos of Mozart and others for the Swedish stage.

Given his instrument, it is not surprising that Crusell's best known works are those he composed for the clarinet, including three concertos and three quartets with strings. Since it took some time for Romanticism to find its way north to Scandinavia, Crusell's work sounds more eighteenth than nineteenth century. In addition to the Viennese classical style, the influence of French ballet music is also evident in his music.

Most critics agree that the Third Quartet, the one you'll hear today, is the brightest in mood and most virtuosic of the three, showing the musical dexterity of clarinet to its best advantage.

Contemporary Work - To Be Announced

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